

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

OUVERTURE

No. 17
WIENER PHILHARMONISCHER VERLAG

PHILHARMONIA

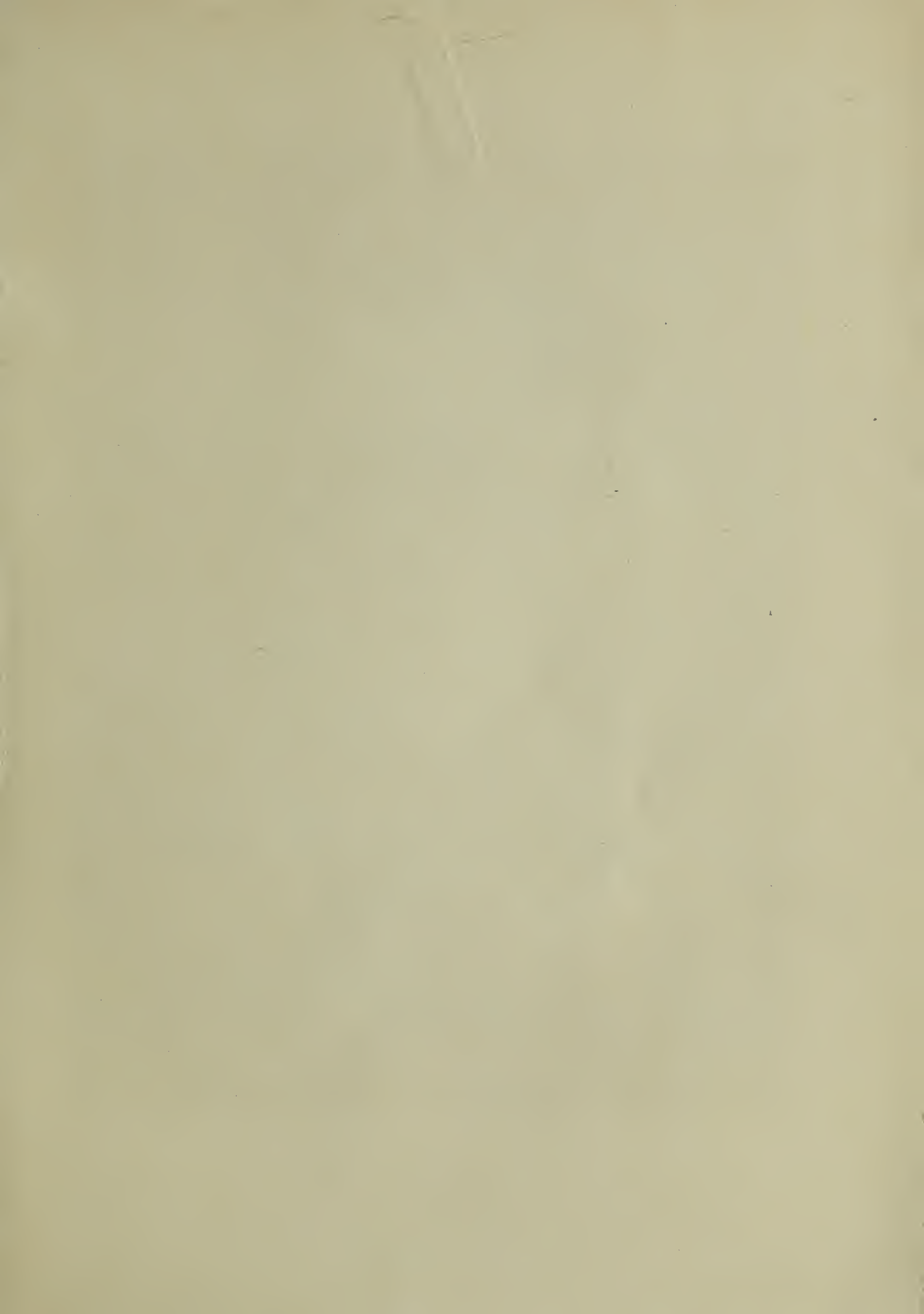
TASCHEN-PARTITUREN
MINIATURE SCORES / PARTITIONS DE POCHE

No.
174 G. F. ALFANO Str. Quart.[1]) II., in C (Do)
101 J. S. BACH Johannespassion / St. John's Passion / Passion de St. Jean
99 — Magnificat
111 — Kantate 50 „Nun ist das Heil" / "Now shall the grace"
102 — Kantate 53 „Schlage doch, gewünschte Stunde" / "Strike thou hour"
104 — Kreuzstabkantate (Nr. 56)
105 — Kantate 60 „O Ewigkeit, du Donnerwort" / "Eternity, thou awful word"
106 — Kantate 106 „Gottes Zeit" / "God's own Time"
103 — Kaffeekantate / Coffee Cantata (No. 211)
94/97 — Brandenburgische Konzerte 2—5
200 B. BARTÓK Tanz Suite / Dance Suite
202 — Str. Quart.[1]) II, op. 17
169 — Str. Quart.[1]) III
166 — Str. Quart.[1]) IV
62 BEETHOVEN Messe in C (Do), op. 86
74 — Missa solemnis, op. 123
7/10 — Symphonie I/IV
1, 3 — Symphonie V/VI
11, 4 — Symphonie VII/VIII
30 — Symphonie IX
146/48 — Sämtl. Symph. in 3 Halblederbänden
43 — Klavierkonzert/PianoCon. G/Sol, op. 58
45 — Violinkonzert, op. 61
75/76 — Coriolan / Prometheus Ouverture
18 — Leonore Nr. 3, Ouverture, op. 72a
44 — Egmont, Ouverture, op. 84
89 — Ruinen von Athen, Ouverture op. 113
371 — Septett Es / Mi, op. 20
310/26 — Str. Quart.[1]), Nr. 1/17
149/50 — Sämtl. Str. Quart.[1]) in 2 Halblederbänden
173 A. BERG Lyrische Suite für Str. Quart.[1])
85 BERLIOZ Carnaval Romain, Ouverture
265/66 BORODIN Symphonie I/II
171 — Polovetzer Tänze
130/33 BRAHMS Symphonien I/IV
119/120 — Sämtl. Symph. in 2 Halblederbänden
372/74 — Str. Quart[1]), op. 51/1c, op. 51/2a, op. 67
156 — Ein deutsches Requiem, op. 45
152 — Rhapsodie, op. 53
280 — Schicksalslied / Song of Fate, op. 54
282 — Gesang der Parzen / Song of the Fates, op. 89
194/99 BRUCKNER Symphonie I/VI
211/12 — Symphonie VII/VIII
218 — Symphonie IX
163/65 — Sämtl. Symph. in 3 Halblederbänden

No.
206 BRUCKNER Symphonie D / Ré, op. posth.
264 — Messe D / Ré
203/04 — Messe in F / Fa (1. V.); E / Mi
205 — Psalm 150
213 — Str. Quintett F / Fa
261 BUSONI Rondo Arlecchinesco, op. 46
262 — Tanzwalzer, op. 53
210 A. CASELLA Italia, Rhapsodie, op. 11
297 — Pupazzetti†)
249 — Concerto für Str. Quart.[1])
177 — Serenade
207/08 FR. DELIUS Brigg Fair / Tanzrhapsodie
209 — Appalachia
215 — ImMeerestreiben / Sea Drift
364 DITTERSDORF Str. Quart.[1]) G / Sol
365 — Str. Quart.[1]) Es / E flat / Mi♭
285 DOHNÁNYI Str. Quart.[1]) A / La, op. 7
286 — Serenade für Streichtrio C / Do, op. 10
274 DVOŘÁK Wassermann, op. 107
180 — Cellokonzert H / Si, op. 104
178/79 — Slav. Tänze op. 46/1; op. 46/4
170 Z. FIBICH Am Abend (V podvečer)
42 FLOTOW Stradella, Ouverture
128 HÄNDEL Concerto Grosso mit Oboen, op. 3 Nr. 2
28 HAYDN Die Jahreszeiten / The Seasons / Les Saisons
121 — Theresien-Messe B / Si♭
115 — Symphonie No. 1 (Paukenwirbel)
5 — Symphonie No. 2 (London)
36 — Symphonie No. 4 (Uhr)
26 — Symphonie No. 6 (Paukenschlag)
113 — Symphonie No. 7 C / Do
35 — Symphonie No. 11 (Militär)
37 — Symphonie No. 15 (La Reine)
34 — Symphonie No. 16 (Oxford)
117 — Symphonie No. 17 (L'ours)
38 — Symphonie No. 18 (Abschied)
135/36 — 10 Symphonien in 2 Halblederbänden
338/47 — 10 Str. Quart.[1]): op. 17 No. 5, G-Sol / op. 20 No. 6. A-La (Sonnen) / op. 54 No. 1, G-Sol / op. 64 No. 5 D-Ré (Lerchen) / op. 74 No. 3, G-Sol (Reiter) / op. 76 No. 2, D-Ré (Quinten) / op. 76 No. 3, C-Do (Kaiser) / op. 76 No. 4, B-B flat-Si♭ / op. 76 No. 5, D-Ré (Largo) / op. 77 No. 1, G-Sol
137 — 10 berühmte Str. Quart.[1]) in einem Halblederband

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†) Not available in the British Empire [1]) Streichquartett / String Quartet / Quatuor à cordes
Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of edition only / Pour les commandes il suffit d'indiquer le numéro de l'oeuvre





Hader pinx.

Rossini

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

G. ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

QUVERTURE



No. 17

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Printed in Austria

Rossinis Meisterwerk »Der Barbier von Sevilla« ist Anfang 1816 binnen kaum vier Wochen entstanden und wurde am 20. Februar desselben Jahres in Rom zum erstenmal aufgeführt; zunächst mit einem Mißerfolg, der aber bereits bei der zweiten Aufführung dem größten Enthusiasmus Platz machte. Die Ouvertüre der Oper ist angeblich verloren gegangen. An ihre Stelle setzte Rossini die seiner Oper »Elisabetta« (1815 geschrieben), die heute bereits längst als Ouvertüre zum »Barbier« bekannt und verbreitet ist.

Rossini wrote his masterpiece »The Barber of Seville« early in 1816, and its composition took the short time of barely four weeks. It was first performed in Rome on February 20th of the same year. The first performance met with but slight success which, however, gave way to unbounded enthusiasm when it was repeated. The original overture of the opera is supposed tho have gone astray, so Rossini replaced it by the one he wrote to his opera »Elisabetta« (composed in 1815). This overture has since become inseparably connected with »The Barber of Seville«.

»Le Barbier de Séville«, ce chef-d'oeuvre de Rossini, a été composé au commencement de l'an 1816 en moins de quatre semaines et représenté pour la première fois à Rome le 20 février de la même année. D'abord il n'eut pas de succès auprès du public, mais déjà la seconde représentation fût accueillie avec le plus grand enthousiasme. L'ouverture de cet opéra a été perdue, dit'on, et Rossini la remplaça par celle de son opéra »Elisabetta« (écrite en 1815), elle est connue et jouée partout comme ouverture du »Barbier«.



FORMÜBERSICHT

Sonatenform mit kurzer Überleitung zur Reprise an Stelle einer Durchführung.

	Takt
Einleitung	1— 24
Exposition	25—150
Hauptsatz	25— 47
Seitensatz	91—114
Schlußgruppe	115—150
Reprise	154—224
Koda	225—264

SYNOPSIS OF FORM

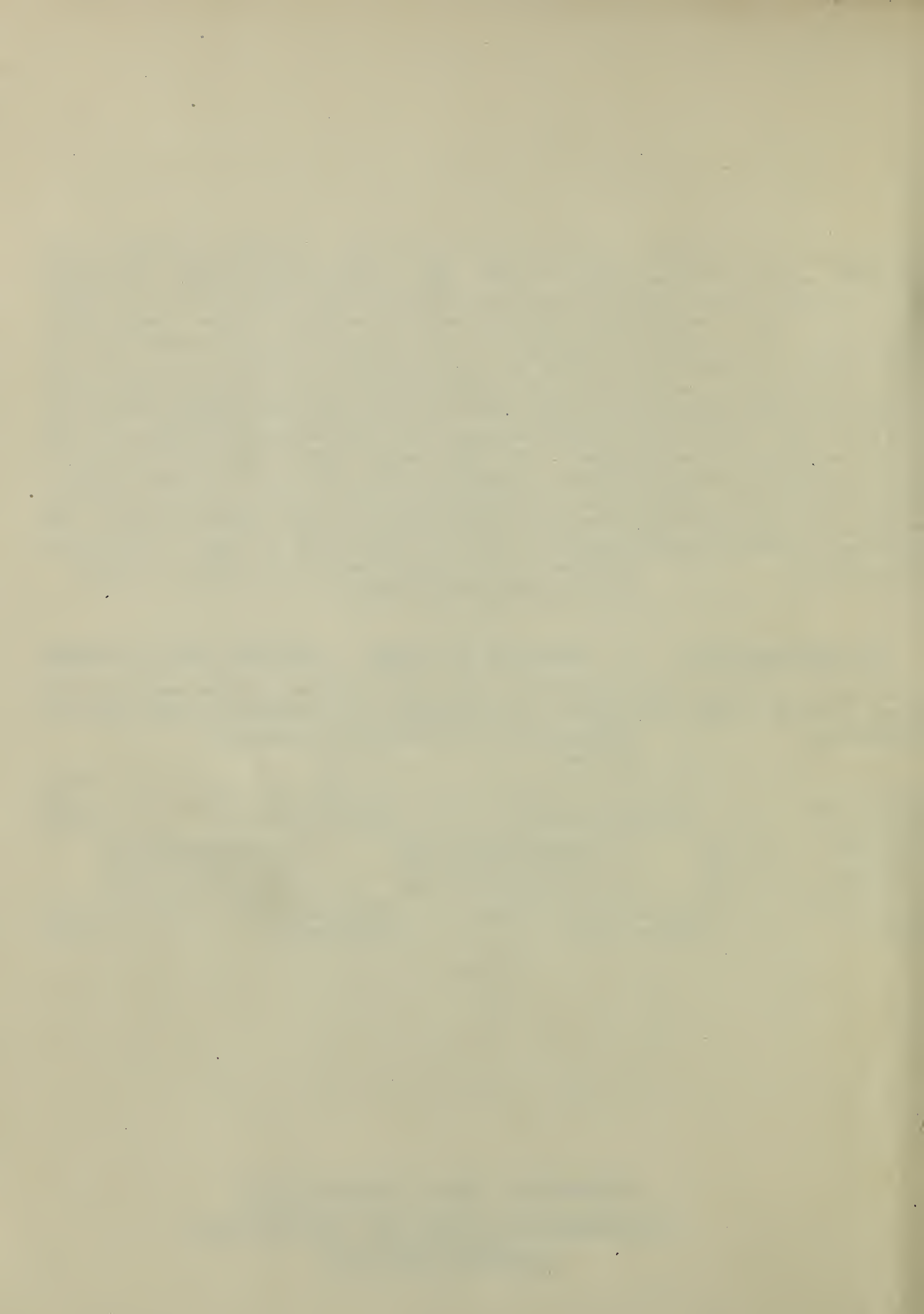
Sonata Form, with a short bridge leading to the Recapitulation and taking the place of the Development section.

	Bar
Introduction	1— 24
Exposition	25—150
Principal section	25— 47
Subsidiary section	91—114
Closing section	115—150
Recapitulation	154—224
Coda	225—264

RÉSUMÉ DE LA FORME

Forme de sonate avec un pont bref conduisant à la reprise au lieu d'un développement.

	Mesure
Introduction	1— 24
Exposition	25—150
Phrase principale	25— 47
Seconde phrase	91—114
Phrase conclusive	115—150
Reprise	154—224
Coda	225—264



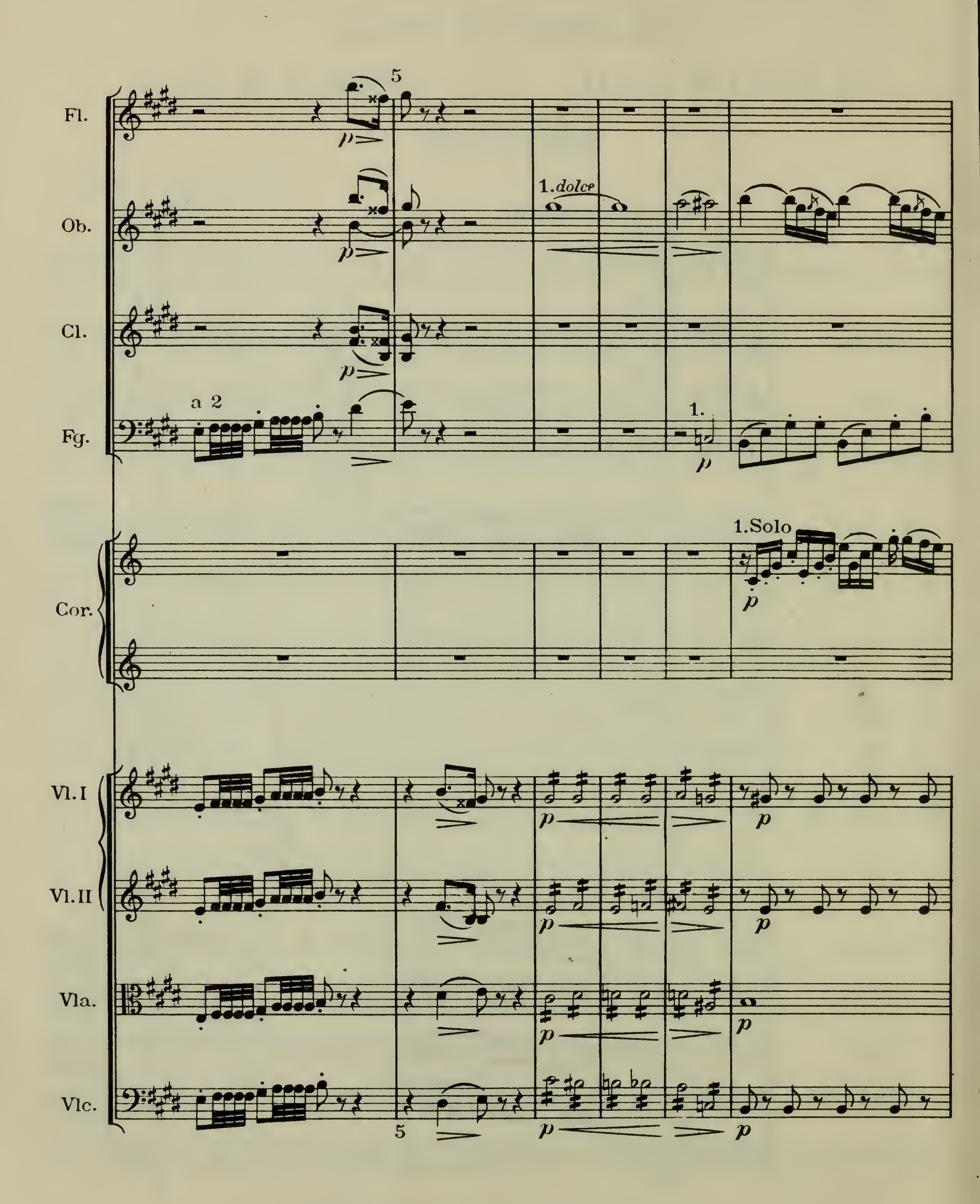
DER BARBIER VON SEVILLA

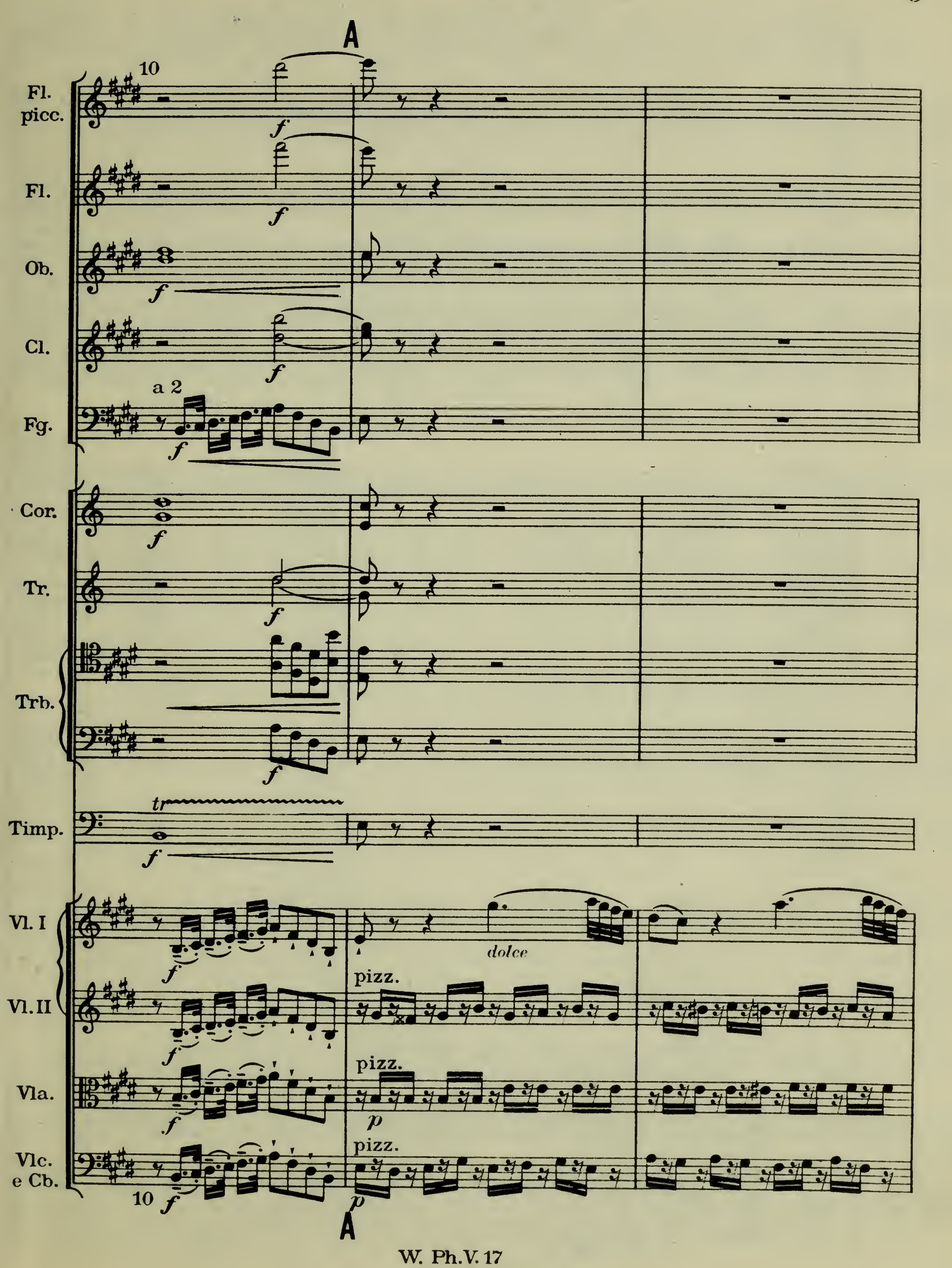
THE BARBER OF SEVILLE / LE BARBIER DE SÉVILLE

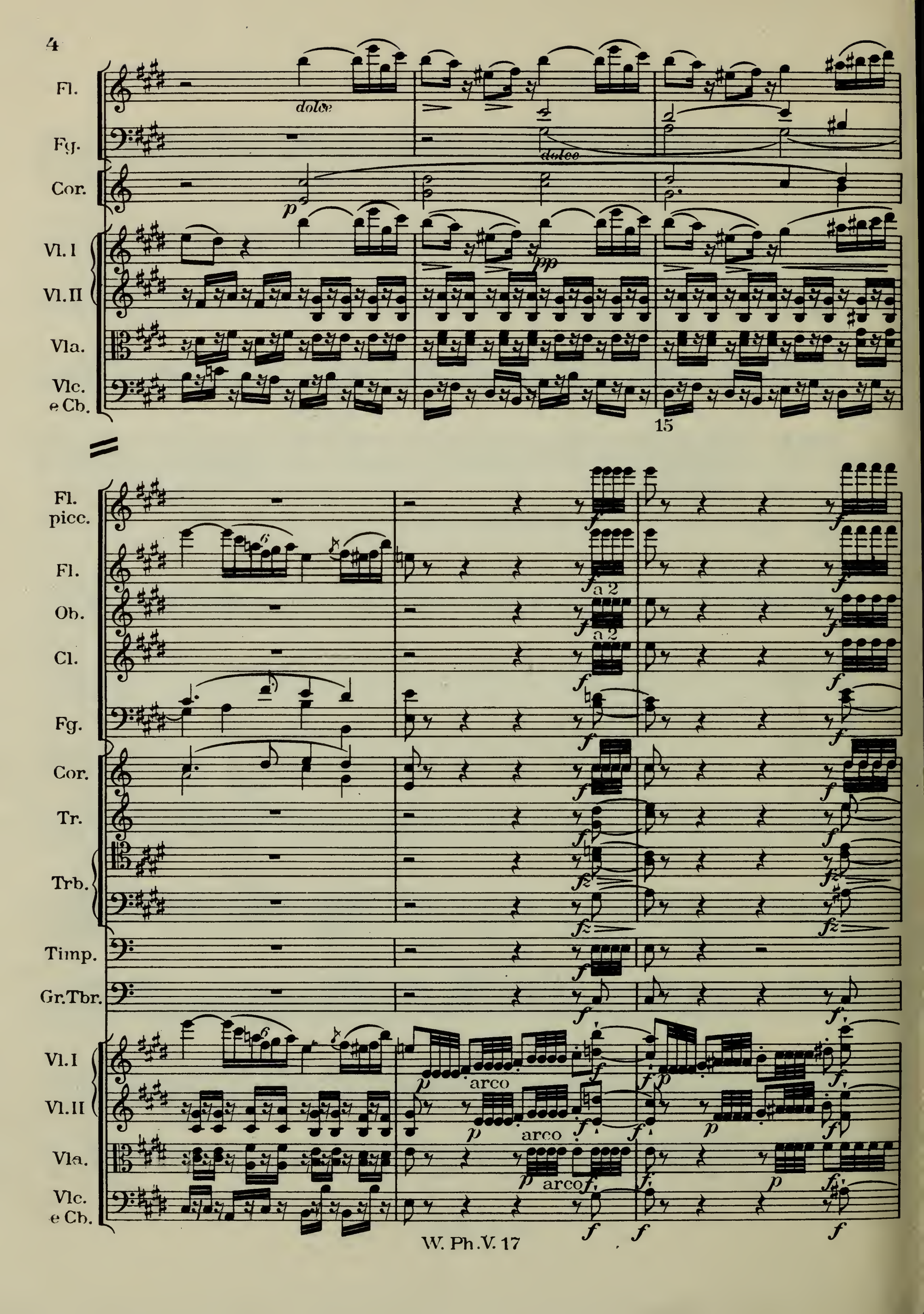
OUVERTURE

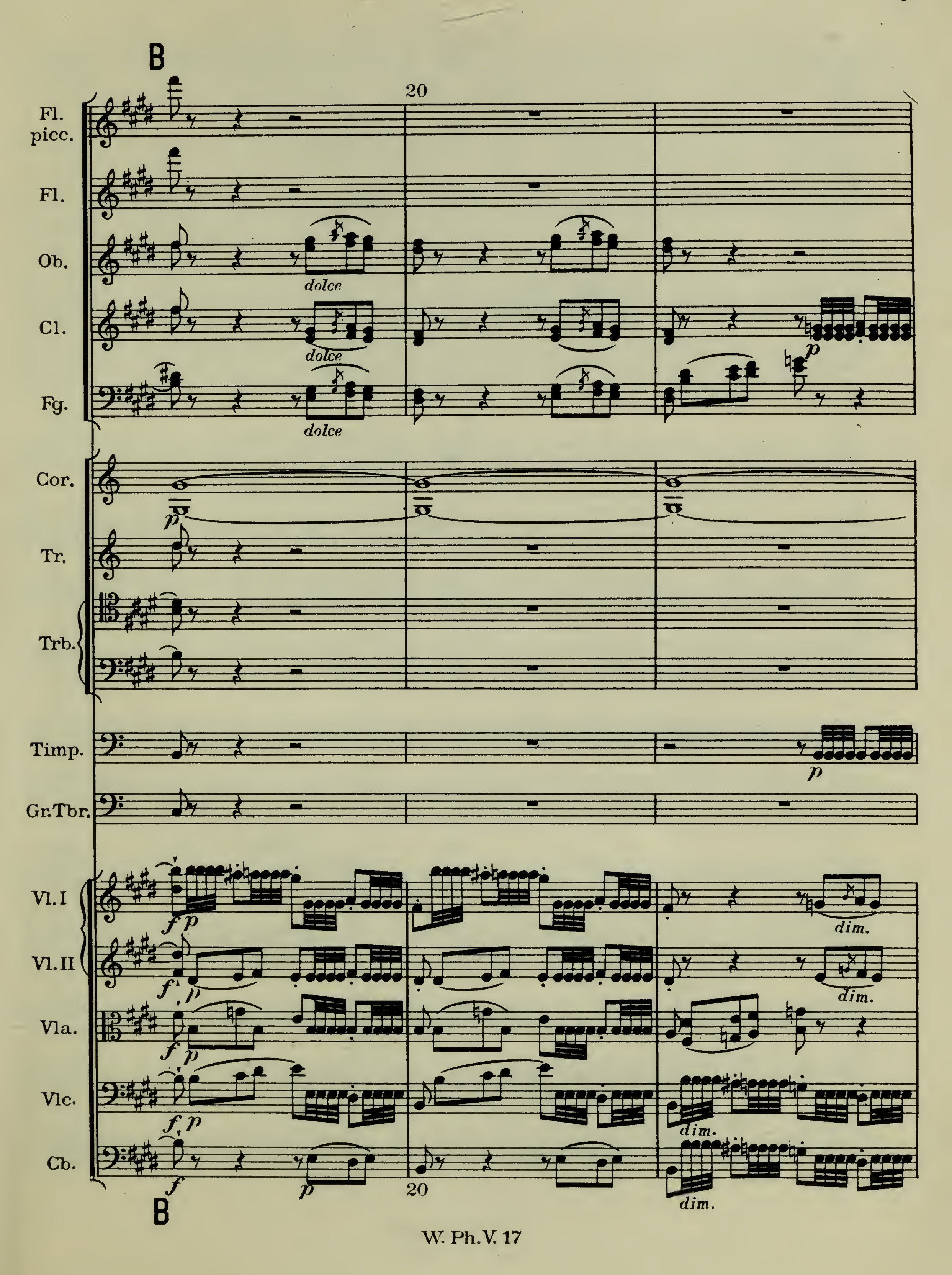
Gioacchino Rossini
(1792-1868)

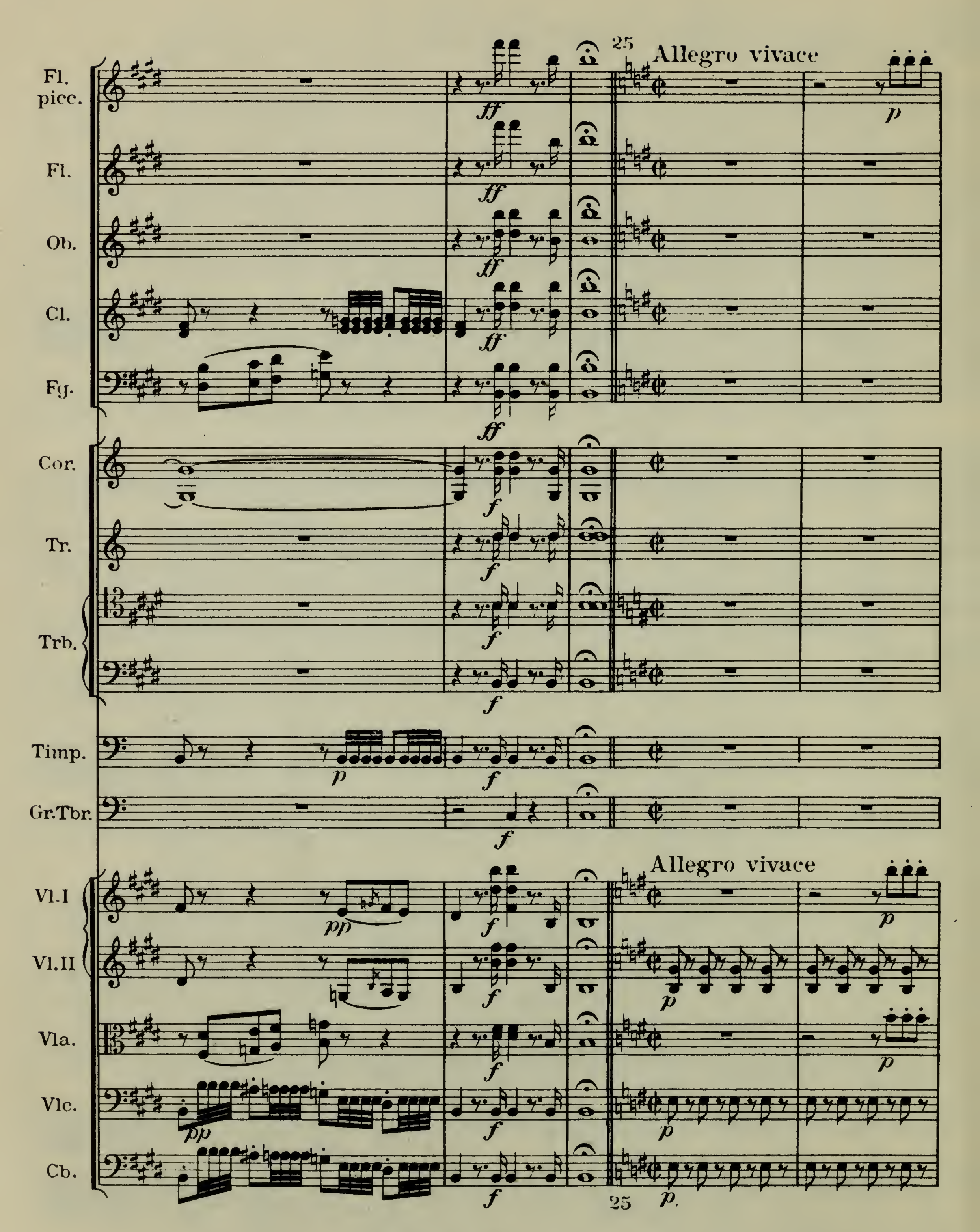


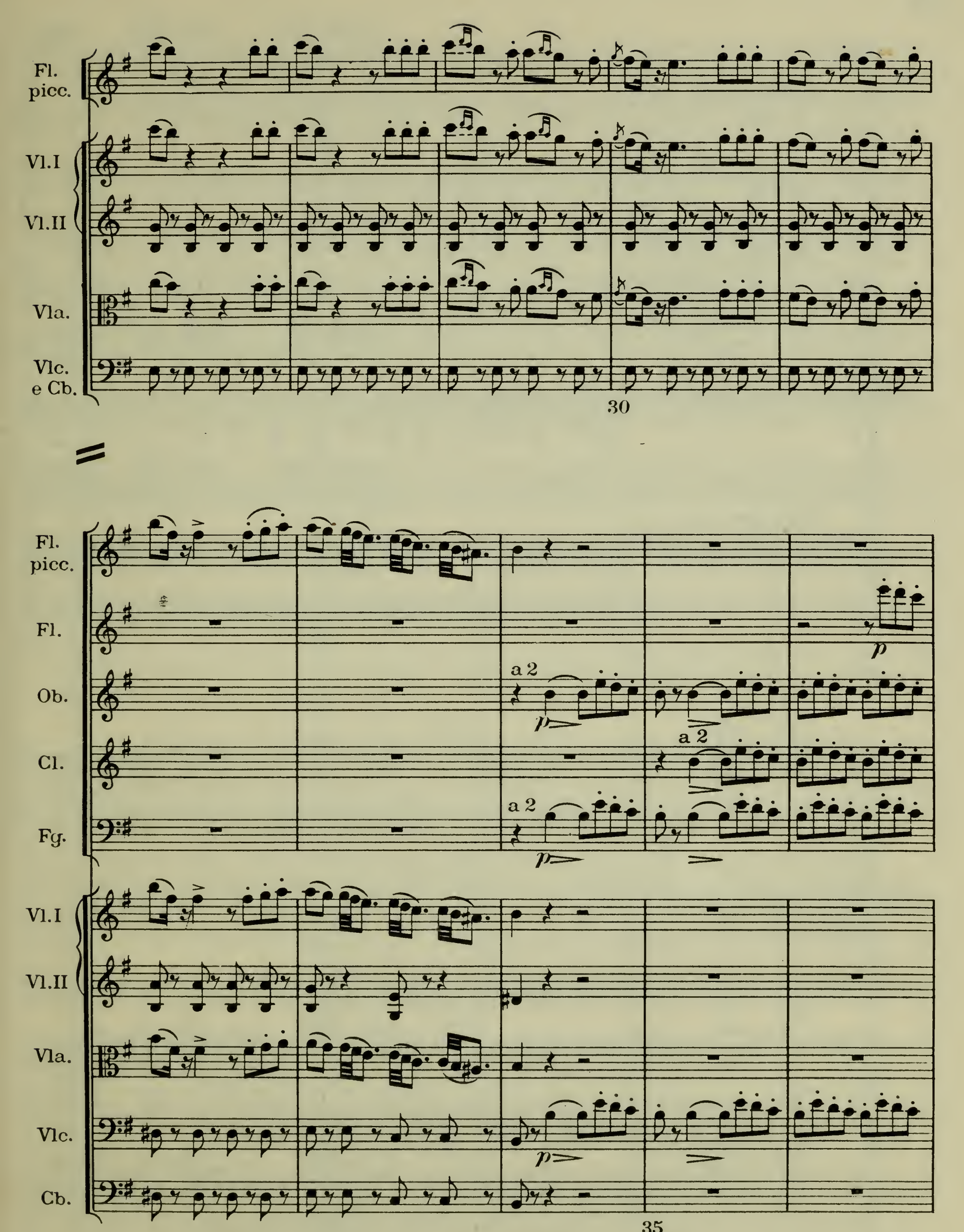

Fl.
Ob.
Cl.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc.
a 2
1. dolce
1.
1. Solo
5

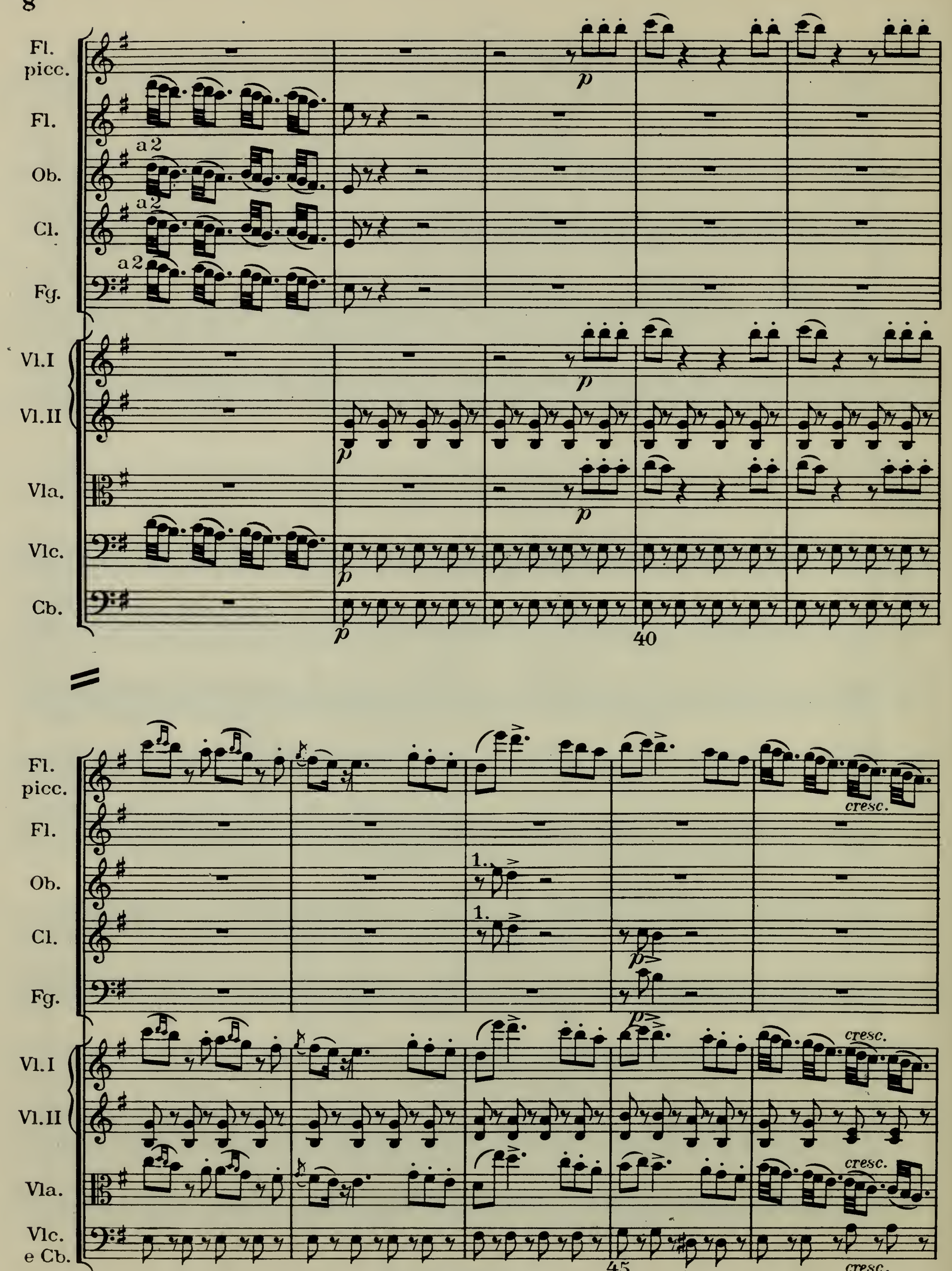

A
10
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Trb.
tr
Timp.
Vl. I
dolce
pizz.
Vl. II
Vla.
Vlc. e Cb.

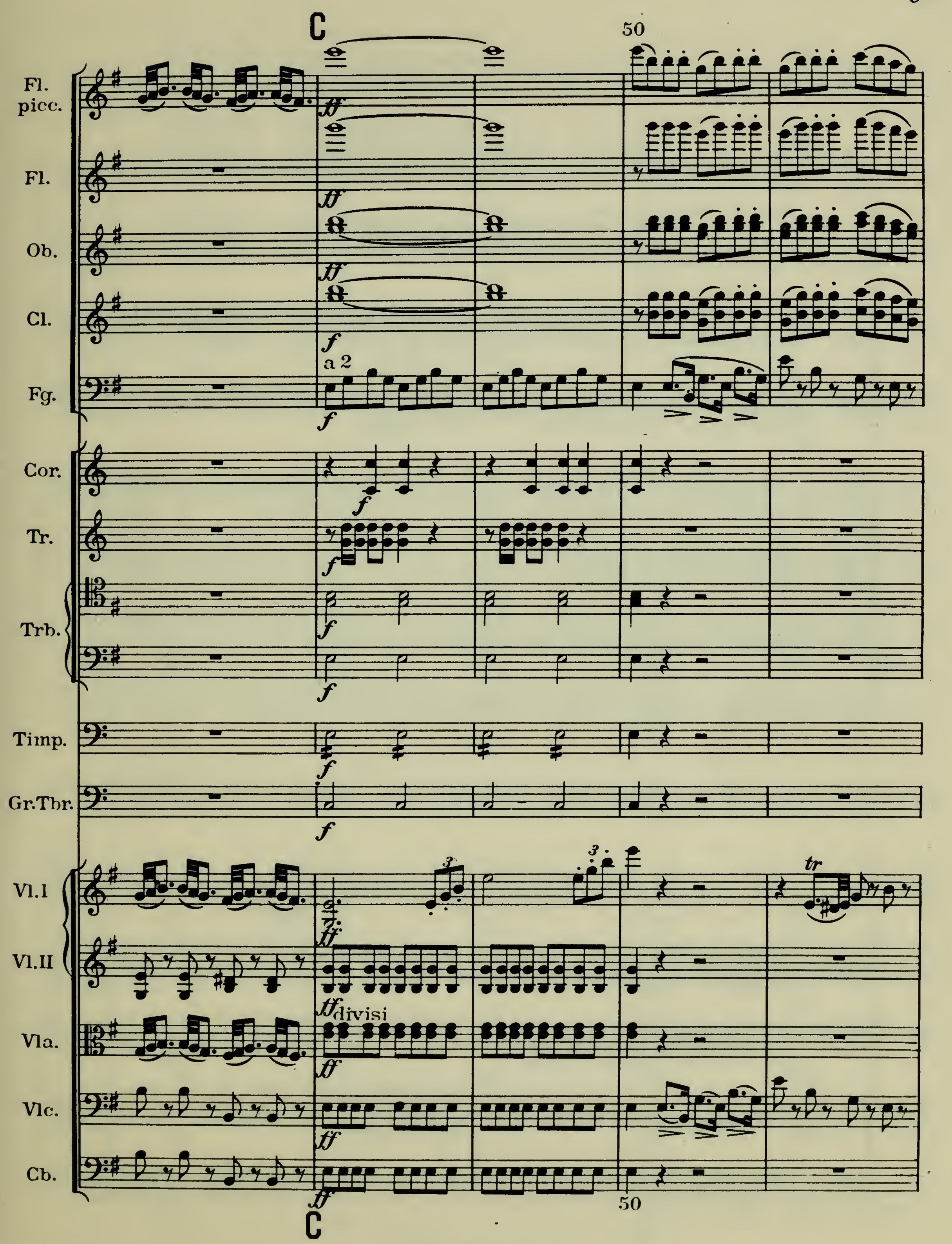

Fl.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dolce
p
pp
15
Fl. picc.
Ob.
Cl.
Tr.
Trb.
Timp.
Gr. Tbr.
a 2
arco
f
fz

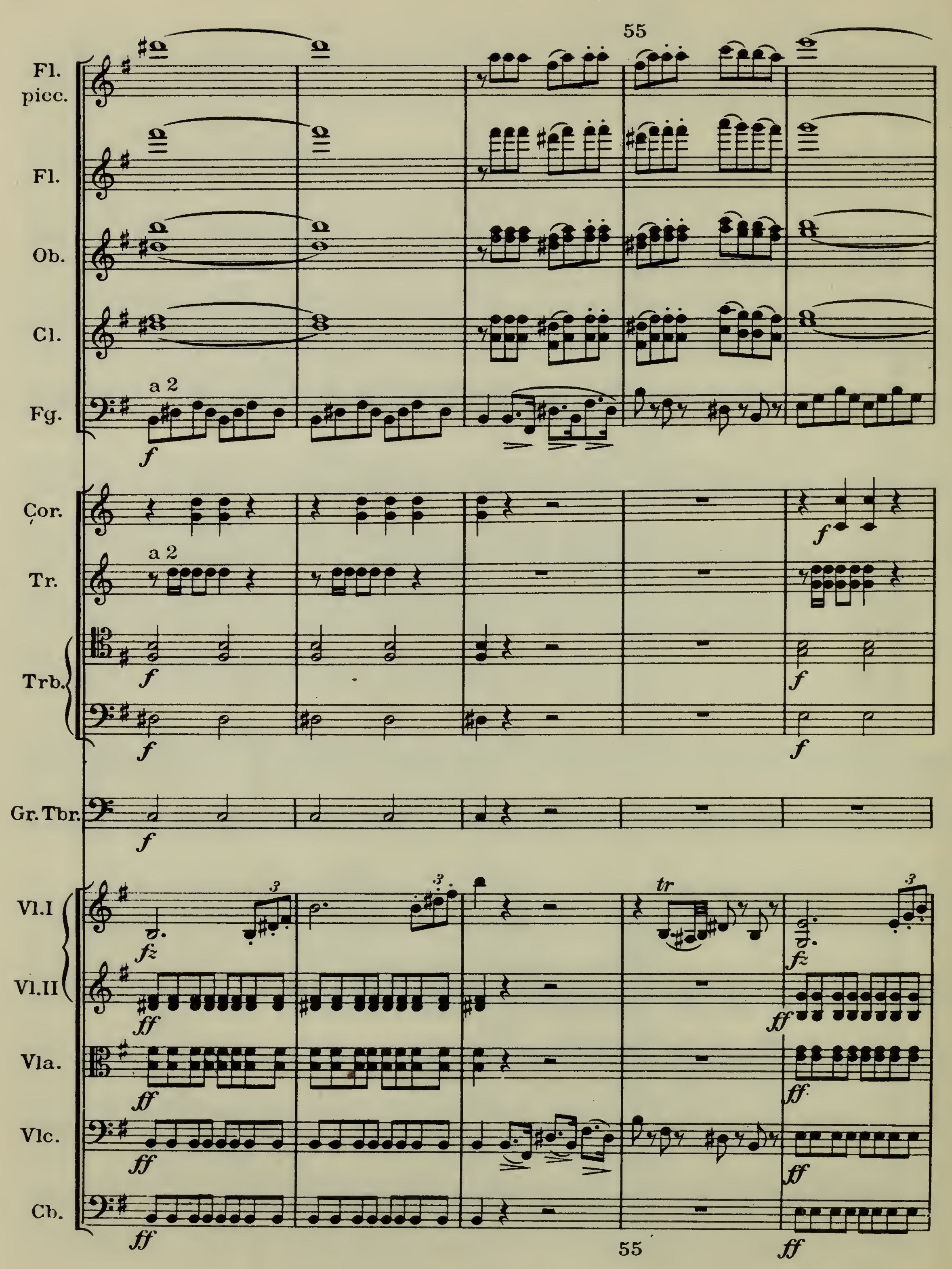

B
20
Fl. picc.
Fl.
Ob.
dolce
Cl.
dolce
p
Fg.
dolce
Cor.
p
Tr.
Trb.
Timp.
p
Gr. Tbr.
Vl. I
f p
dim.
Vl. II
f p
dim.
Vla.
f p
Vlc.
f p
dim.
Cb.
f
p
dim.
20
B

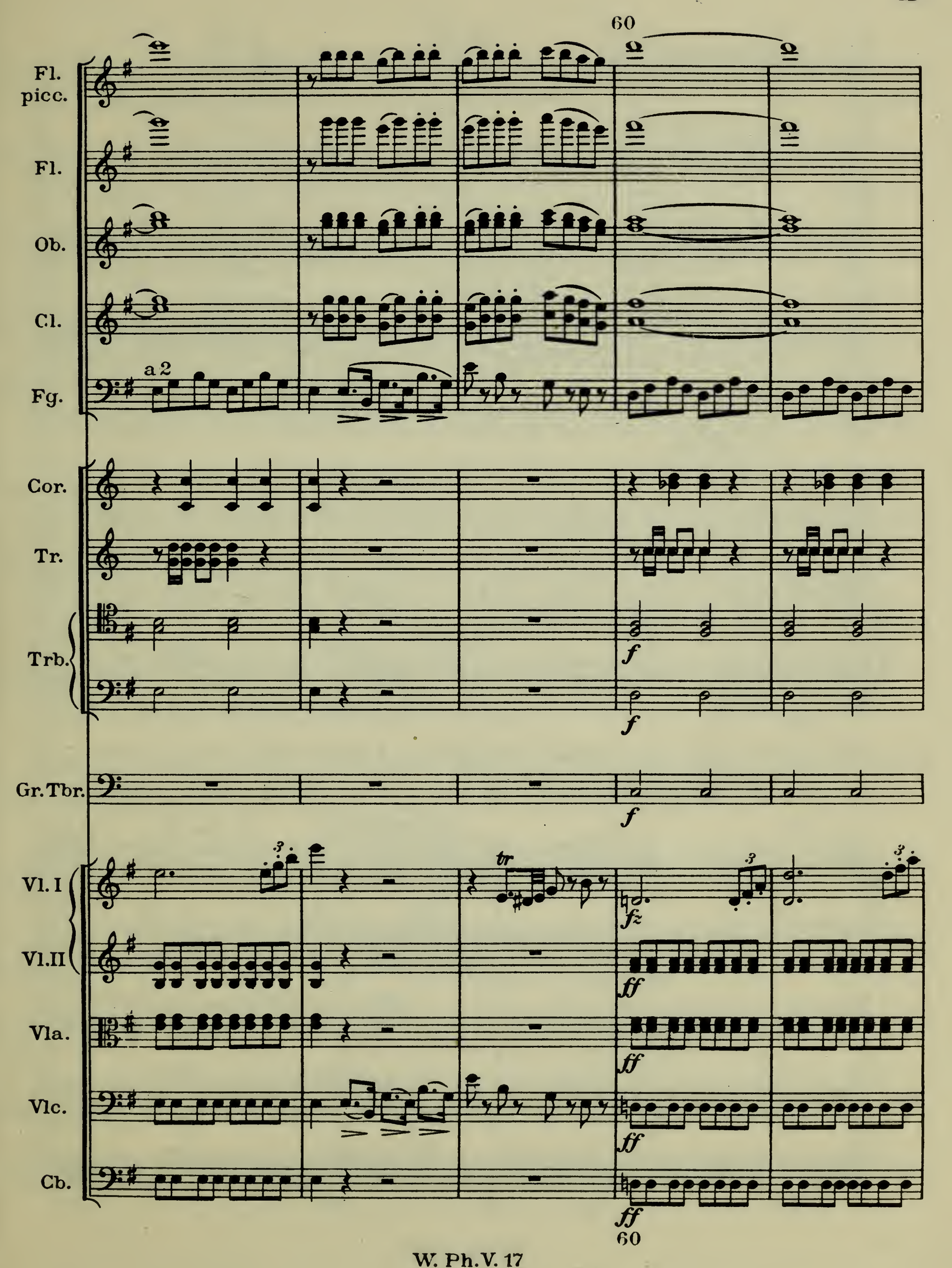

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
25
Allegro vivace
Allegro vivace
ff
f
p
pp
25

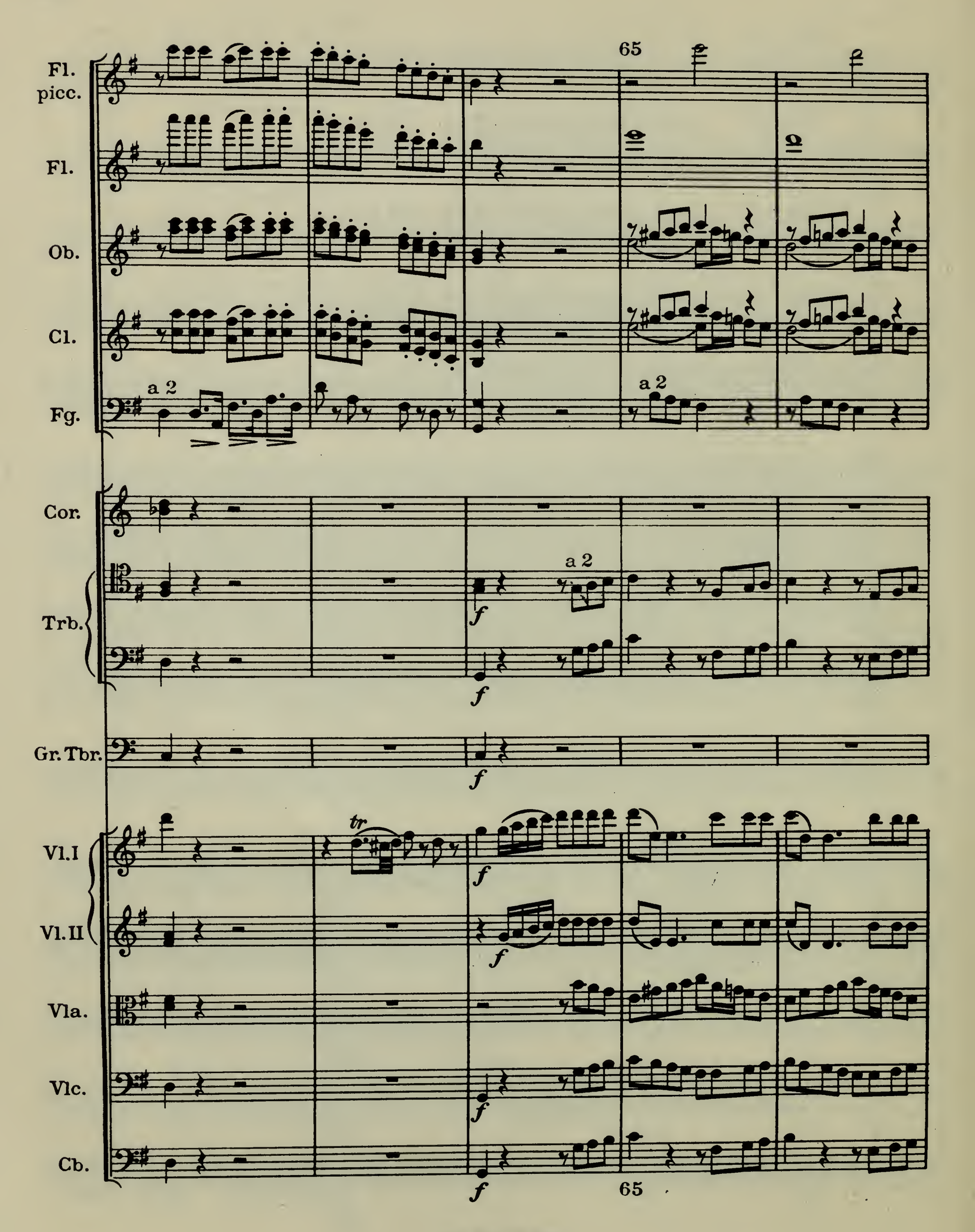

Fl. picc.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
30
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.
35

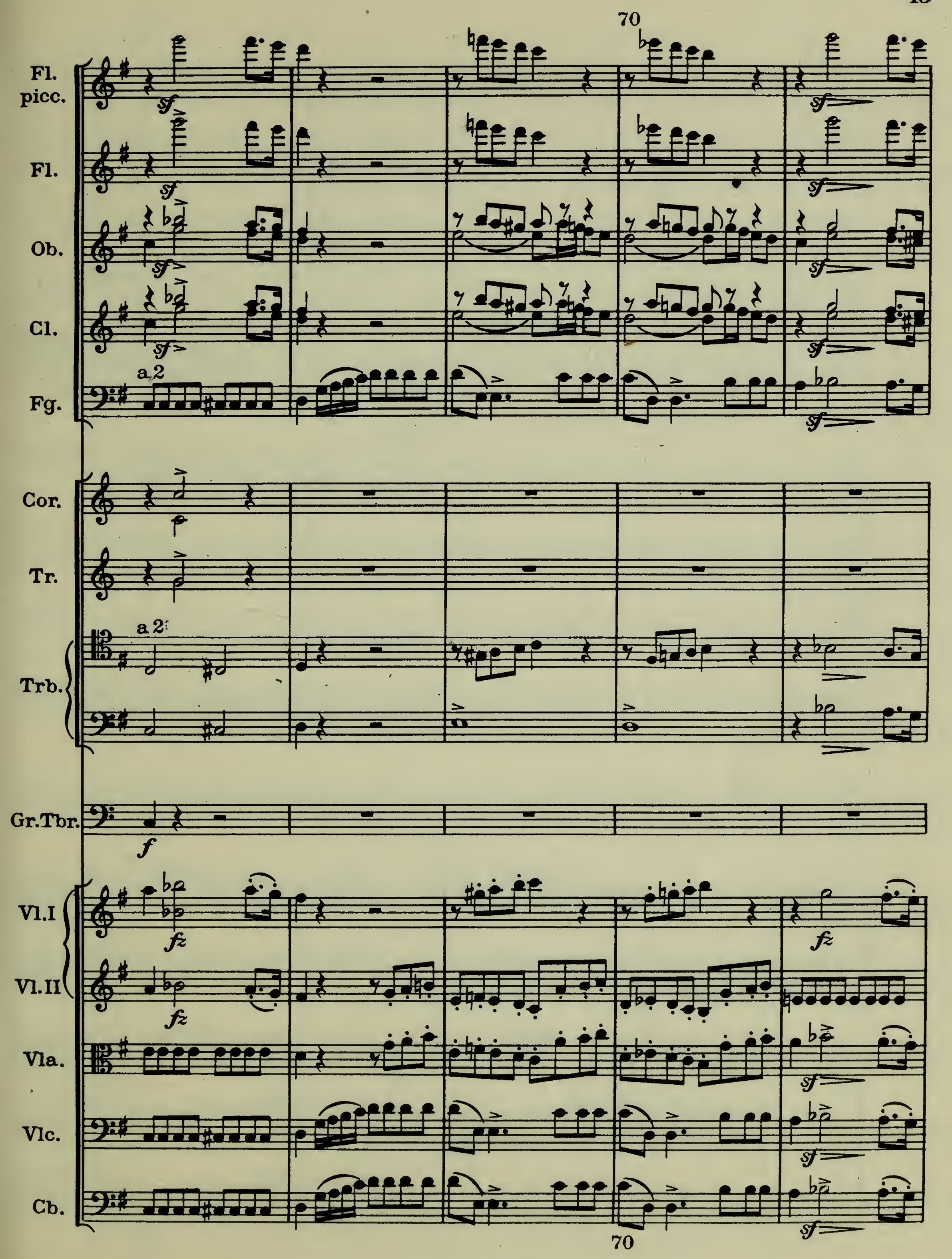

Fl. picc.
Fl.
a 2
Ob.
a 2
Cl.
a 2
Fg.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
p
40
1.
cresc.
Vlc. e Cb.
45

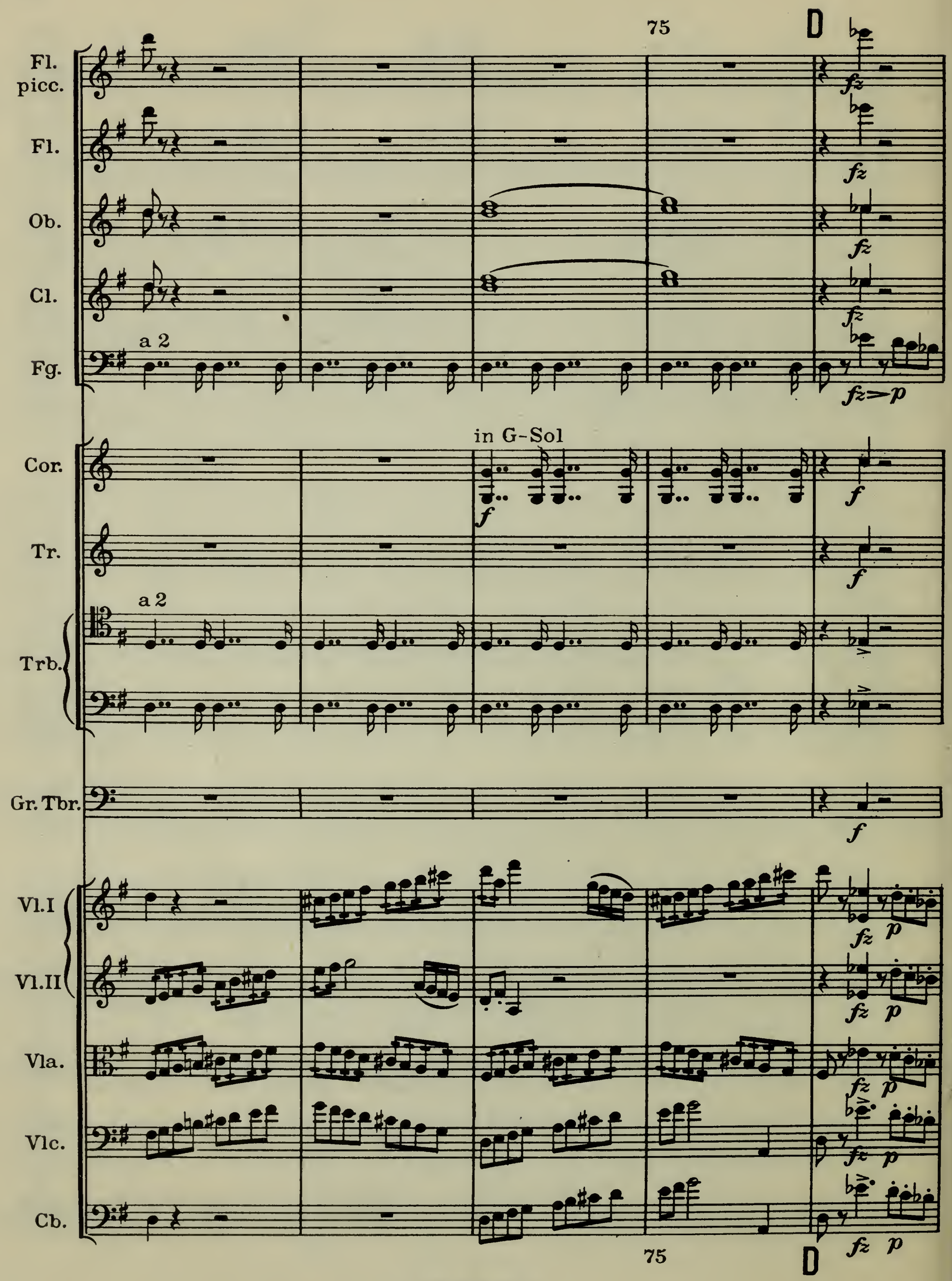

C
50
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Trb.
Timp.
Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
divisi
tr
50
C

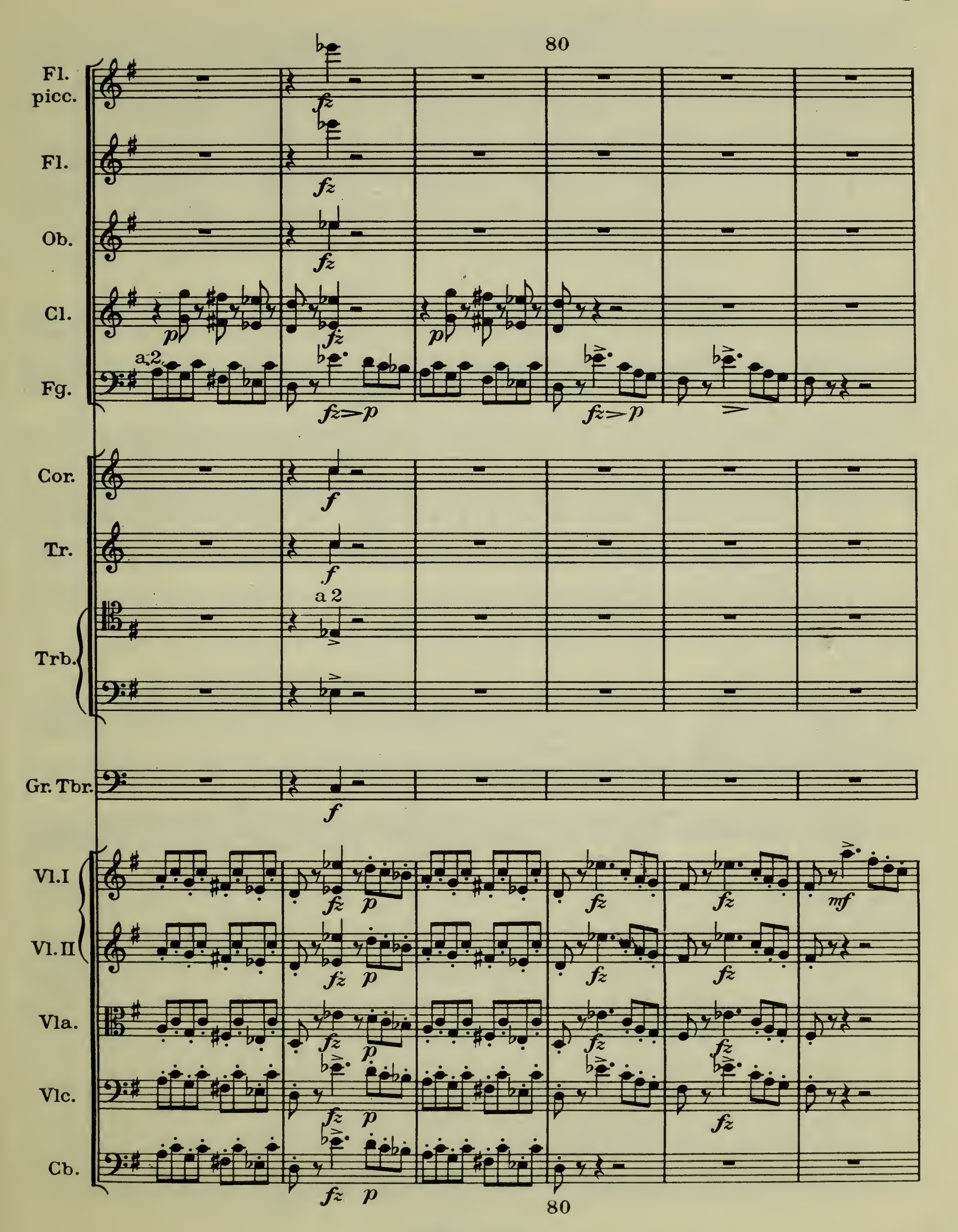

55
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
f
Cor.
f
a 2
Tr.
Trb.
f
Gr. Tbr.
f
tr
Vl. I
fz
Vl. II
ff
Vla.
ff
Vlc.
ff
Cb.
ff
55


60
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Trb.
f
f
Gr. Tbr.
f
tr
3
3
3
Vl. I
fz
Vl. II
ff
Vla.
ff
Vlc.
ff
Cb.
ff
60


Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Trb.
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
65
tr
f


70
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
a 2
Trb.
Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
70


75
D
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
in G-Sol
Cor.
Tr.
a 2
Trb.
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
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D


80
Fl. picc.
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Cl.
Fg.
a 2
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Tr.
Trb.
a 2
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
80

Vl.I
Vl.II
Vla.
Vlc.

tr pp tr pp tr pp tr pp

85 90

E

Ob.
Cl.
Vl.I
Vl.II
Vla.
Vlc. e Cb.

1. p 1. p p p p p pizz. p

95

E

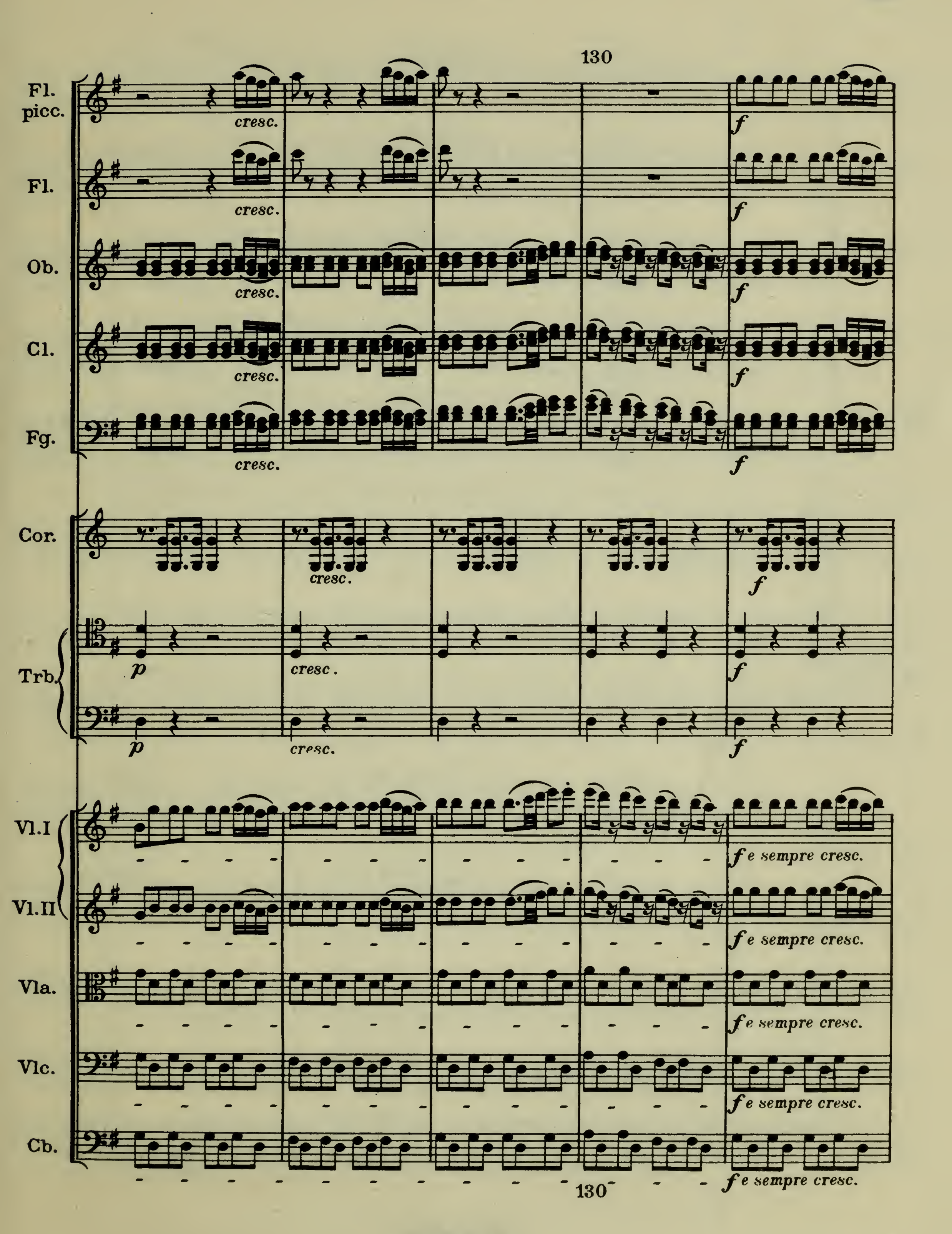
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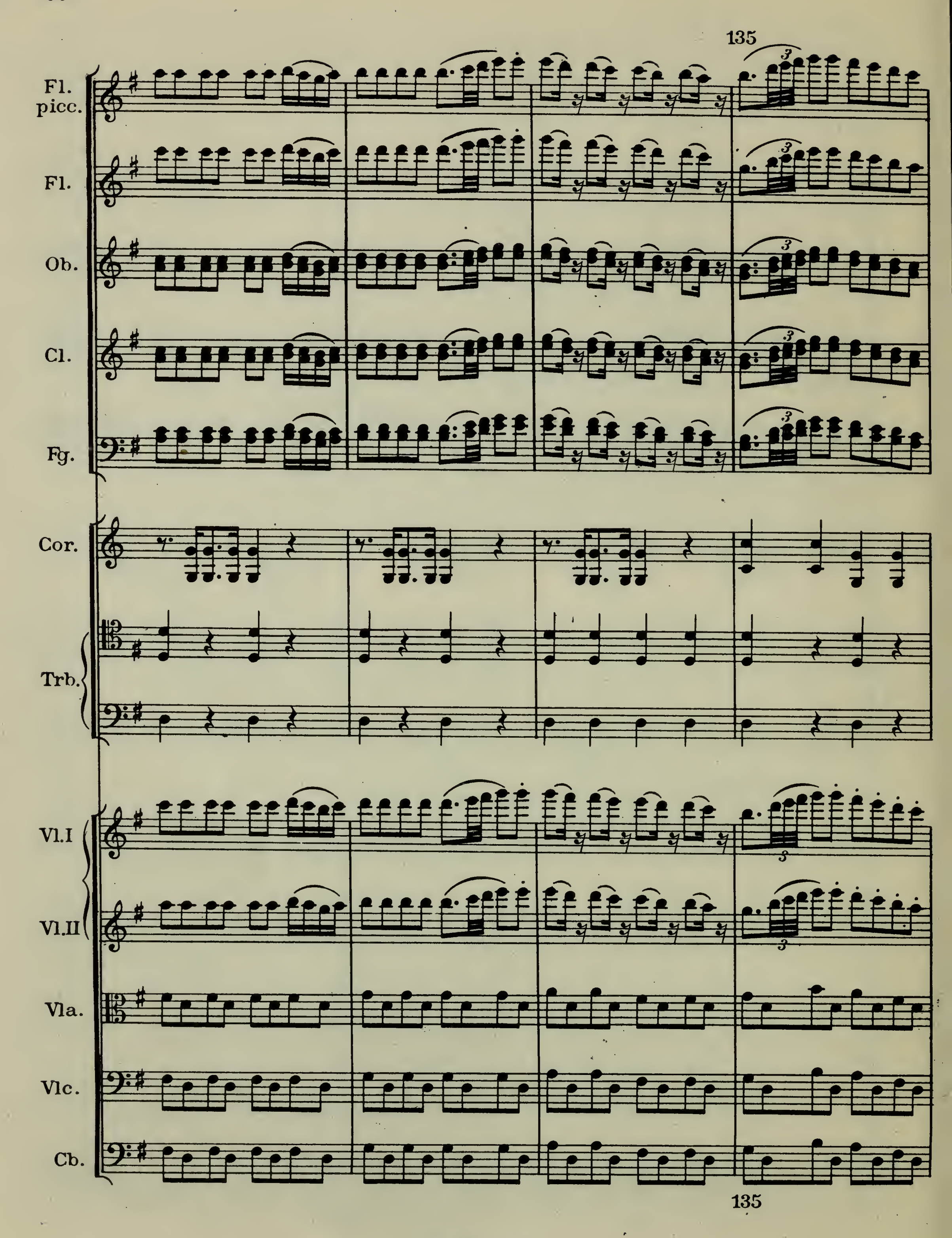
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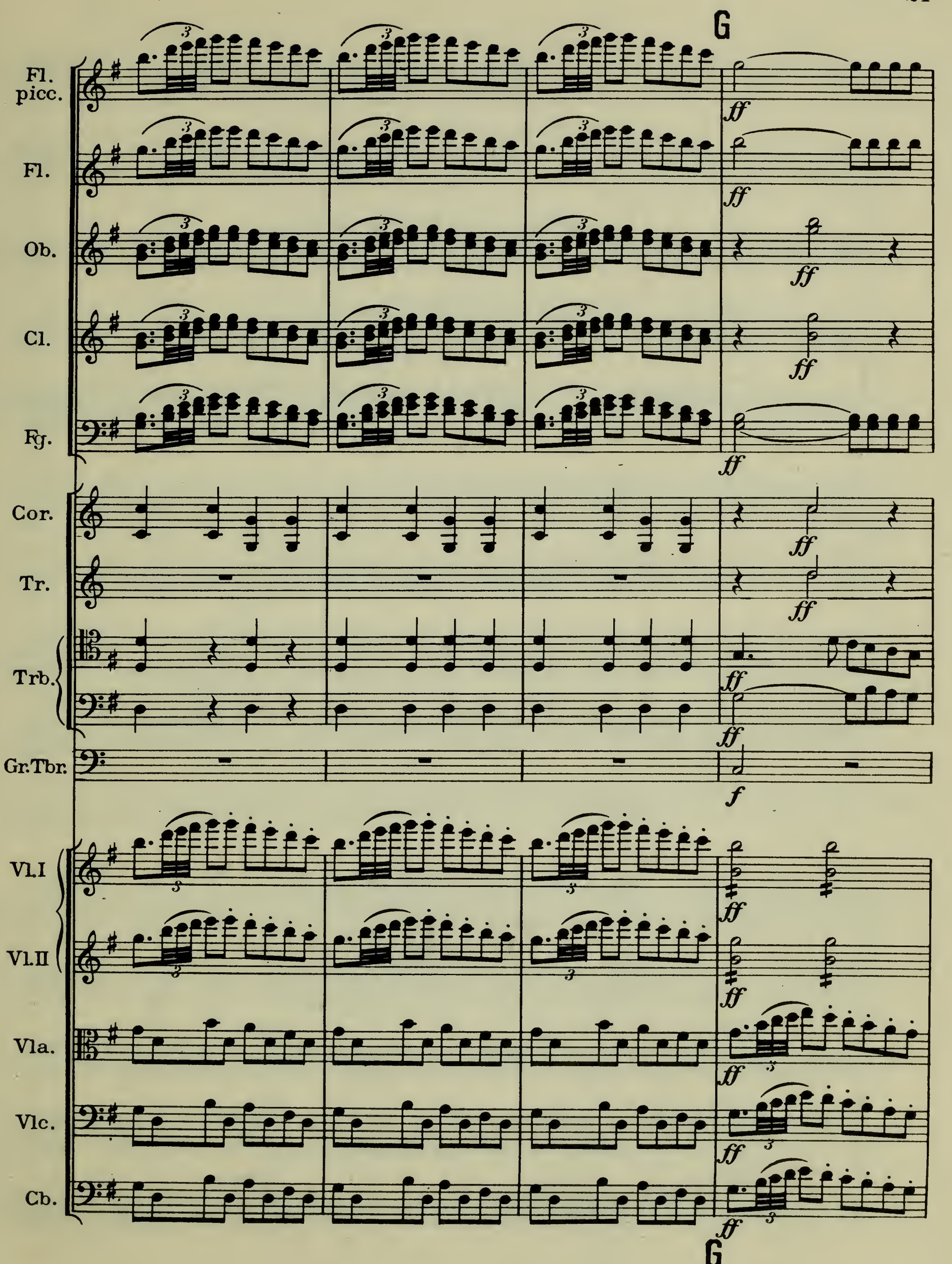
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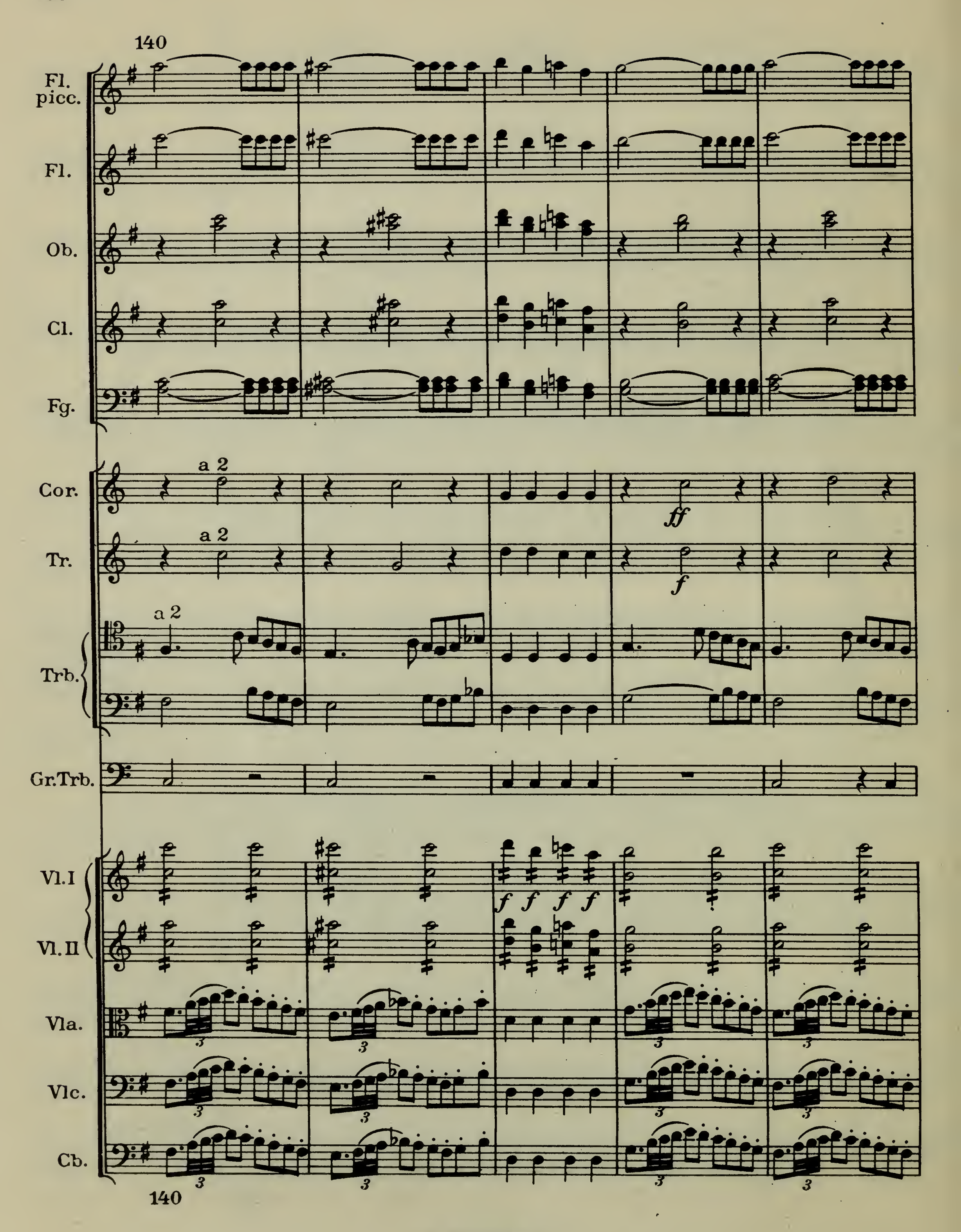

Fl.
Cl.
Fg.
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Vl. I
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Vla.
Vlc. e Cb.
105
Vlc.
Cb.
arco
pizz.
div.
110

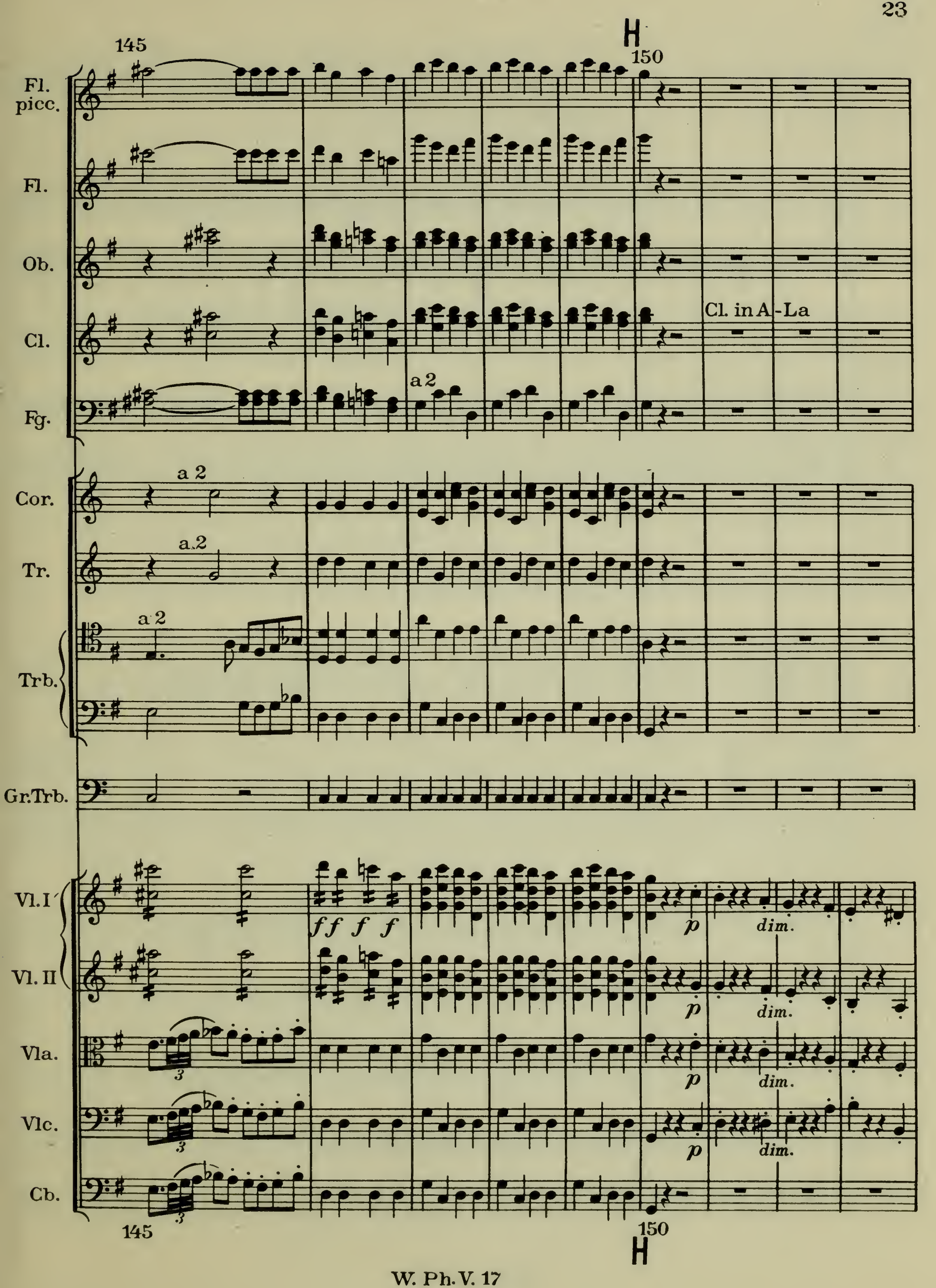

F
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
dolce
p
a 2
pp
arco
115
120
F
Trb.
cresc.
cresc. poco a poco
125


130
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
f
p
f e sempre cresc.
130


135
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
135


G
Fl. picc.
ff
Fl.
ff
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ff
Cl.
ff
Fg.
ff
Cor.
ff
Tr.
ff
Trb.
ff
ff
Gr. Tbr.
f
Vl. I
ff
Vl. II
ff
Vla.
ff
Vlc.
ff
Cb.
ff
G


140
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
a 2
ff
Tr.
a 2
f
Trb.
a 2
Gr.Trb.
Vl. I
f f f f
Vl. II
Vla.
Vlc.
Cb.
140



H
145
150
Fl. picc.
Fl.
Ob.
Cl.
Cl. in A-La
Fg.
a 2
Cor.
a 2
Tr.
a.2
Trb.
a 2
Gr.Trb.
Vl. I
ff f f
p
dim.
Vl. II
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dim.
Vla.
p
dim.
Vlc.
p
dim.
Cb.
145
150
H

Fl. picc.

Vl. I

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155

Fl. picc.

Ob.

Fg.

a 2

p

Vl. I

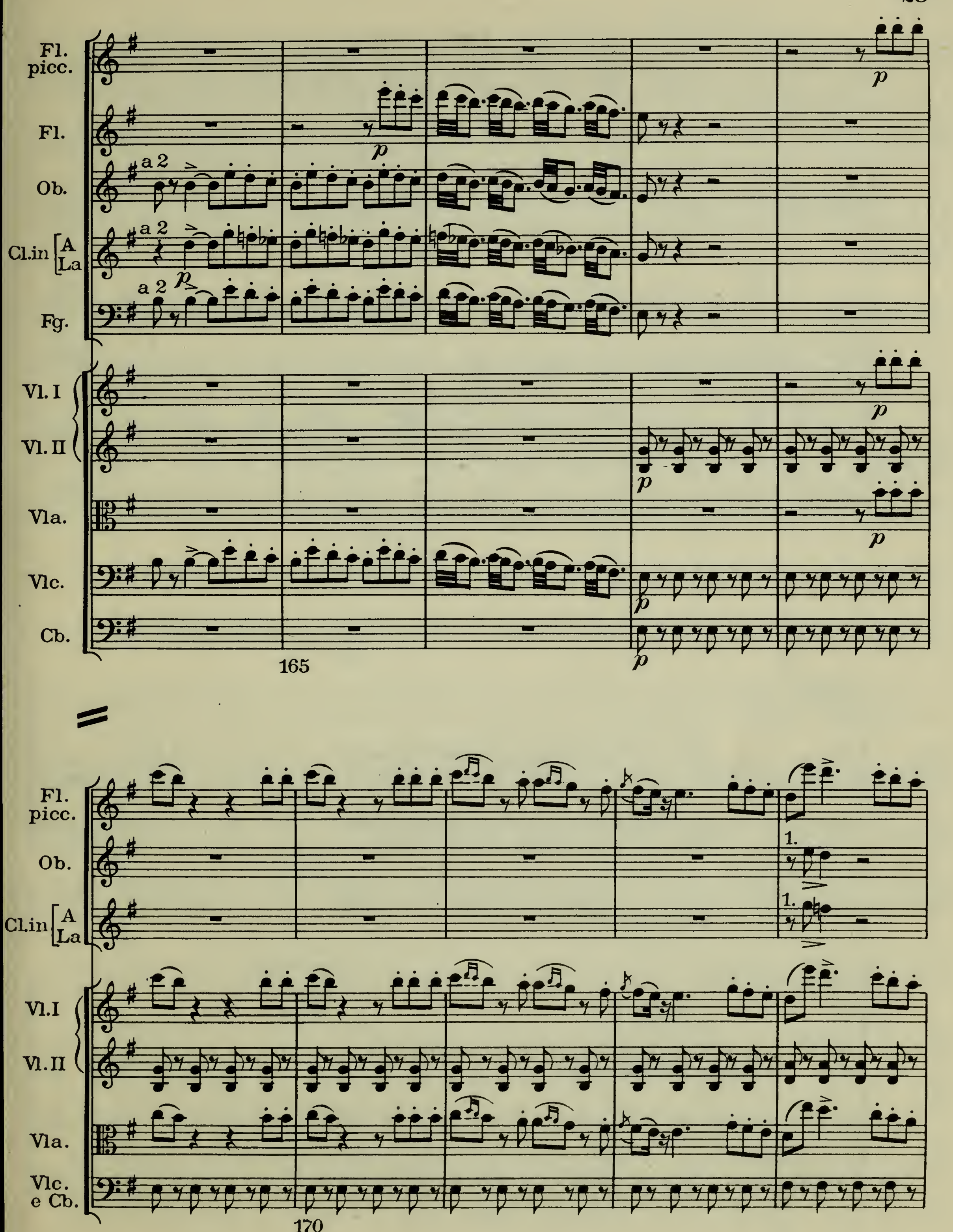
Vl. II

Vla.

Vlc.

Cb.

160


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Vla.
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Cb.
a 2
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165
170
1.
Vlc. e Cb.

Fl. picc.
Cl. in A La
Fg.
Vl. I
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Vla.
Vlc. e Cb.

175

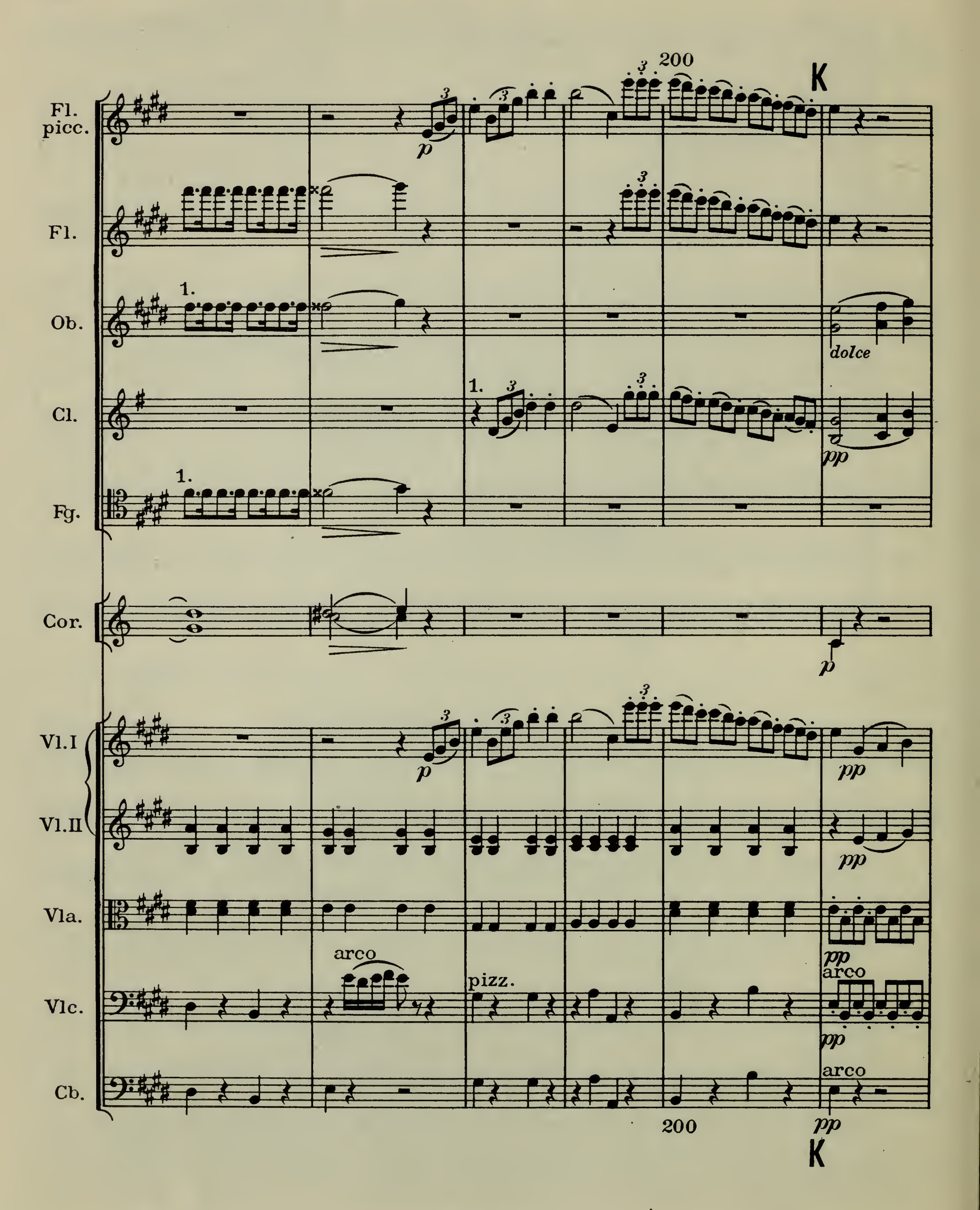
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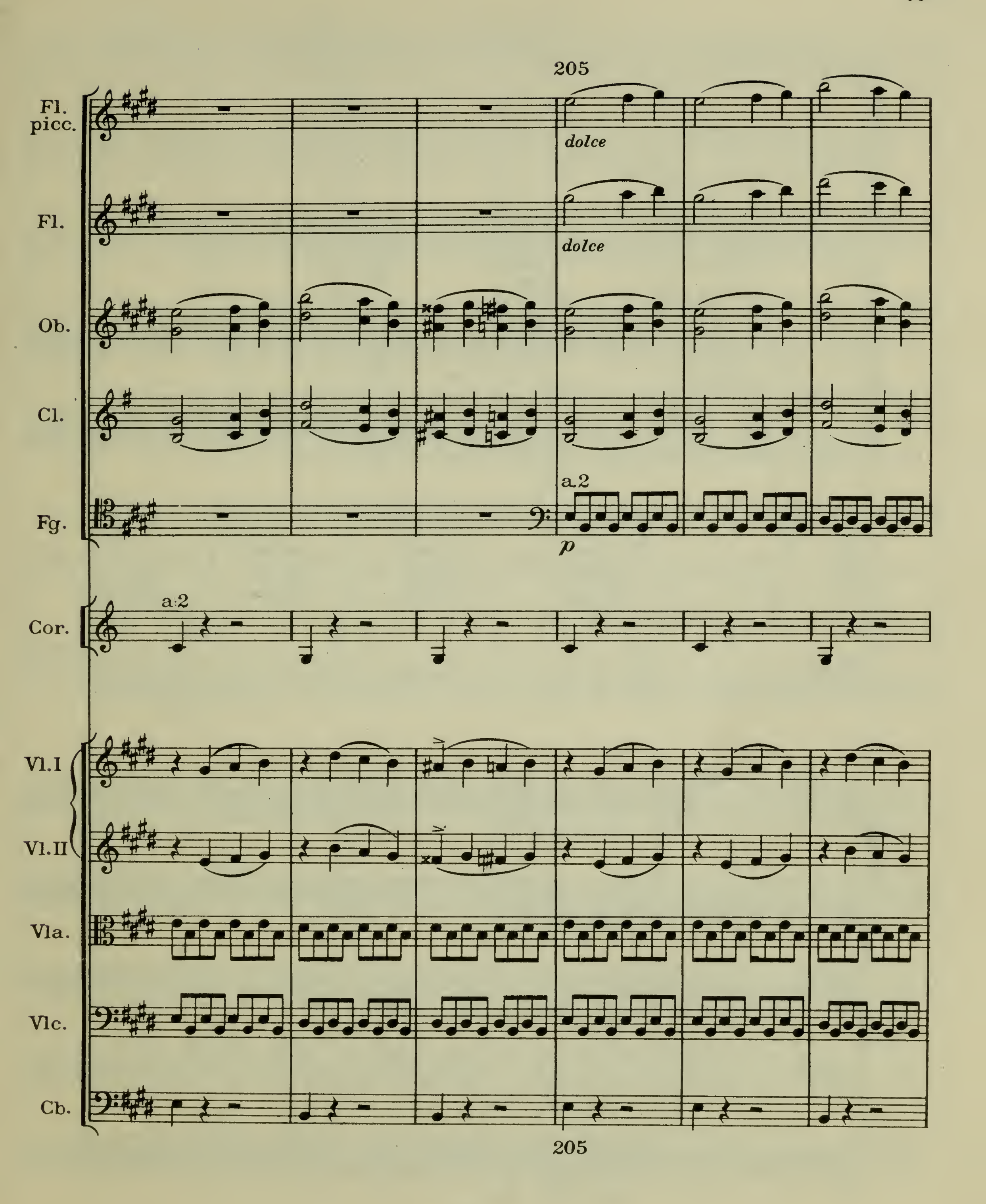
Fl. picc.
Cl. in A La
1. dolce
Fg.
1.
Cor. in E-Mi
p
Vl. I
div.
p
Vl. II
p
Vla.
p
Vlc. e Cb.
pizz.
p

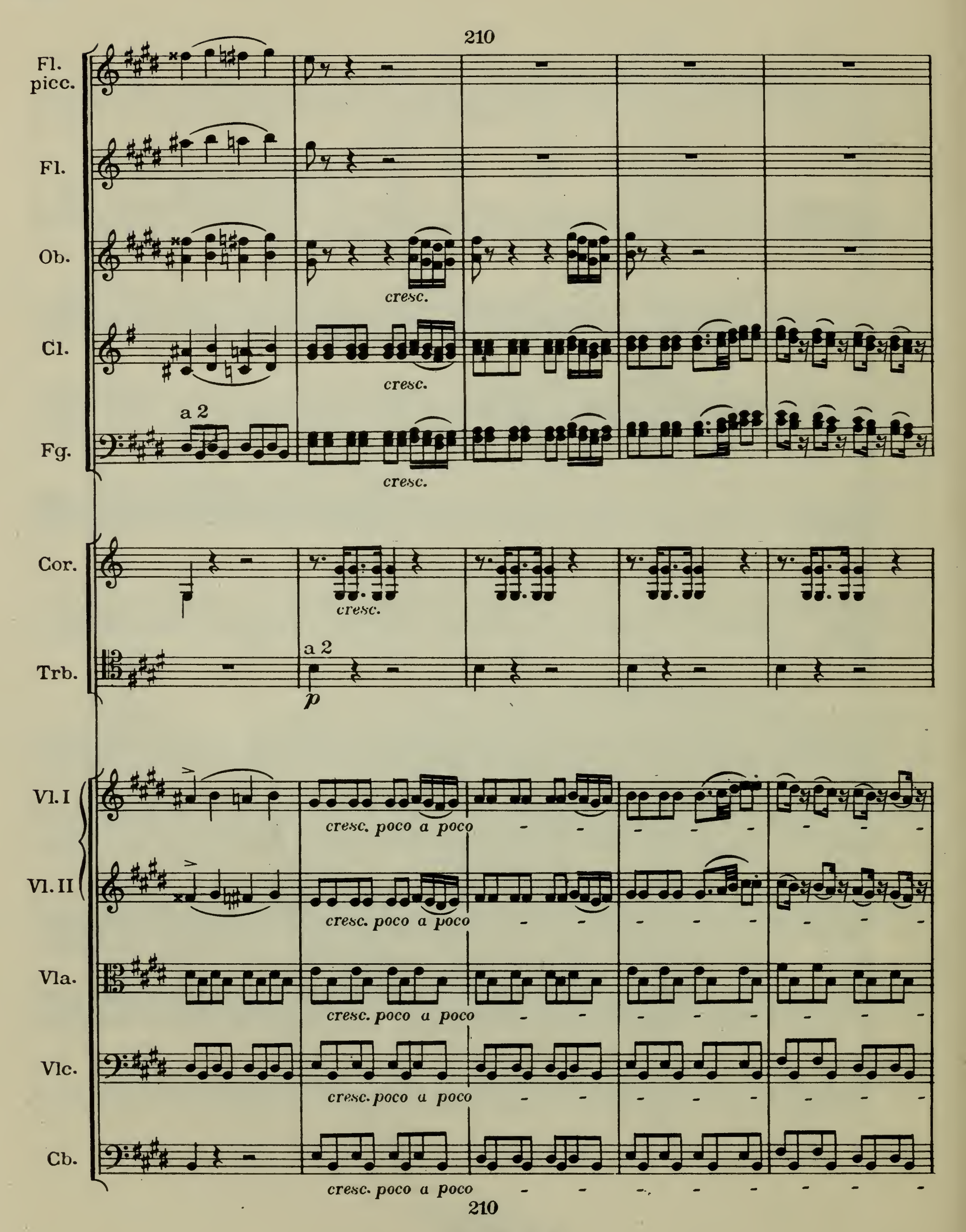
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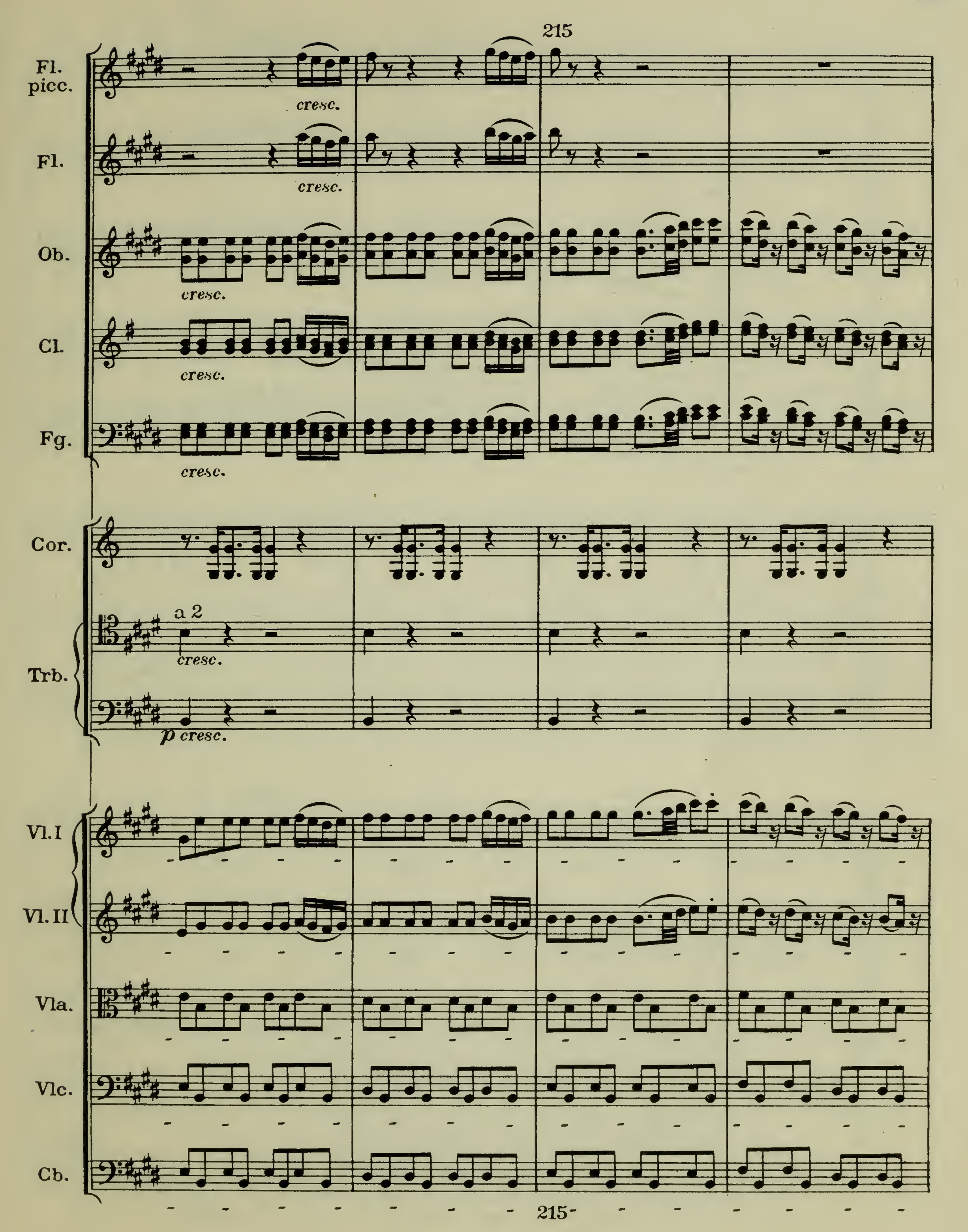
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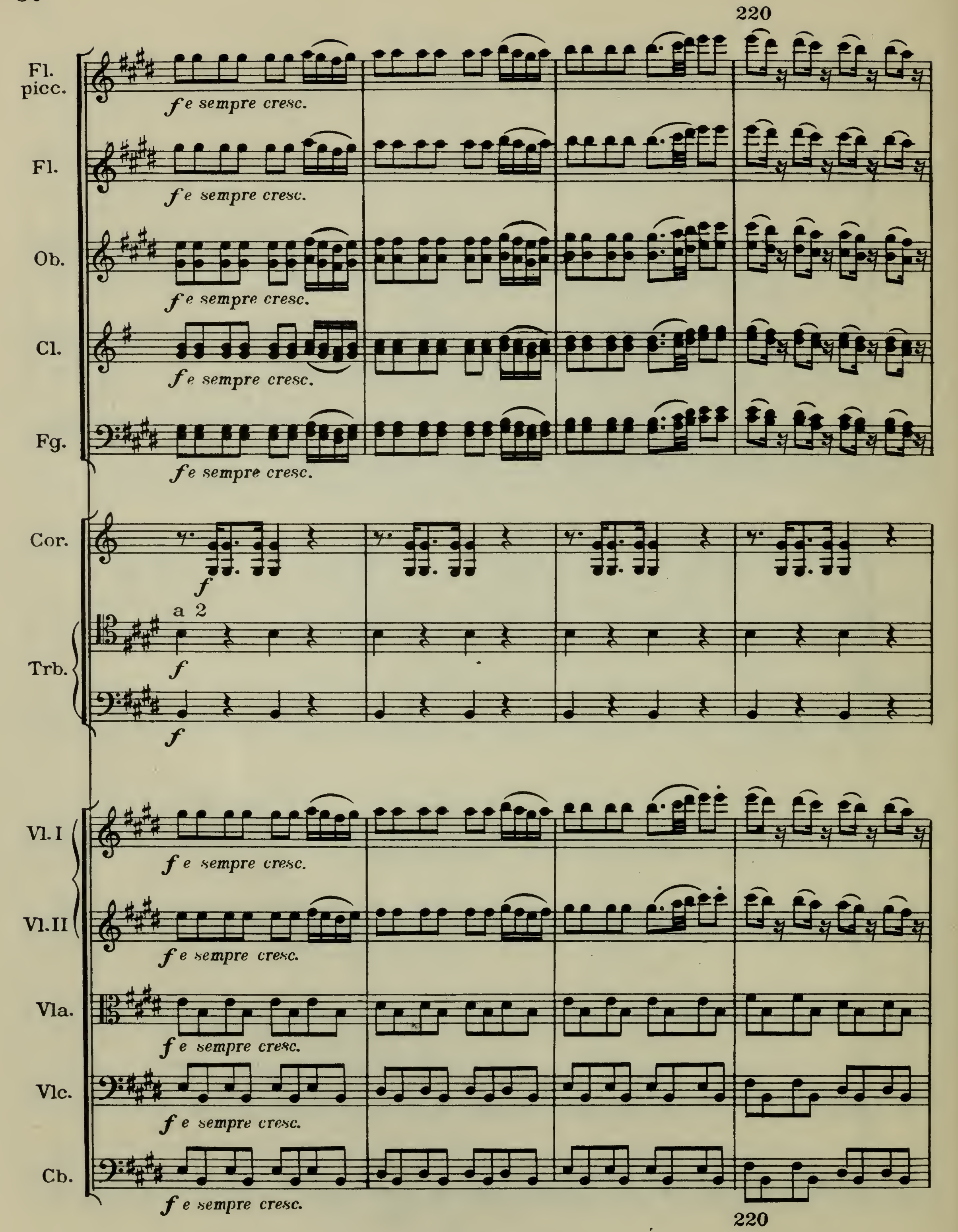

Fl. picc.
Fl.
Cl.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
arco
pizz.
185
Fl.
Ob.
Fg.
Cor.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
div.
190
195

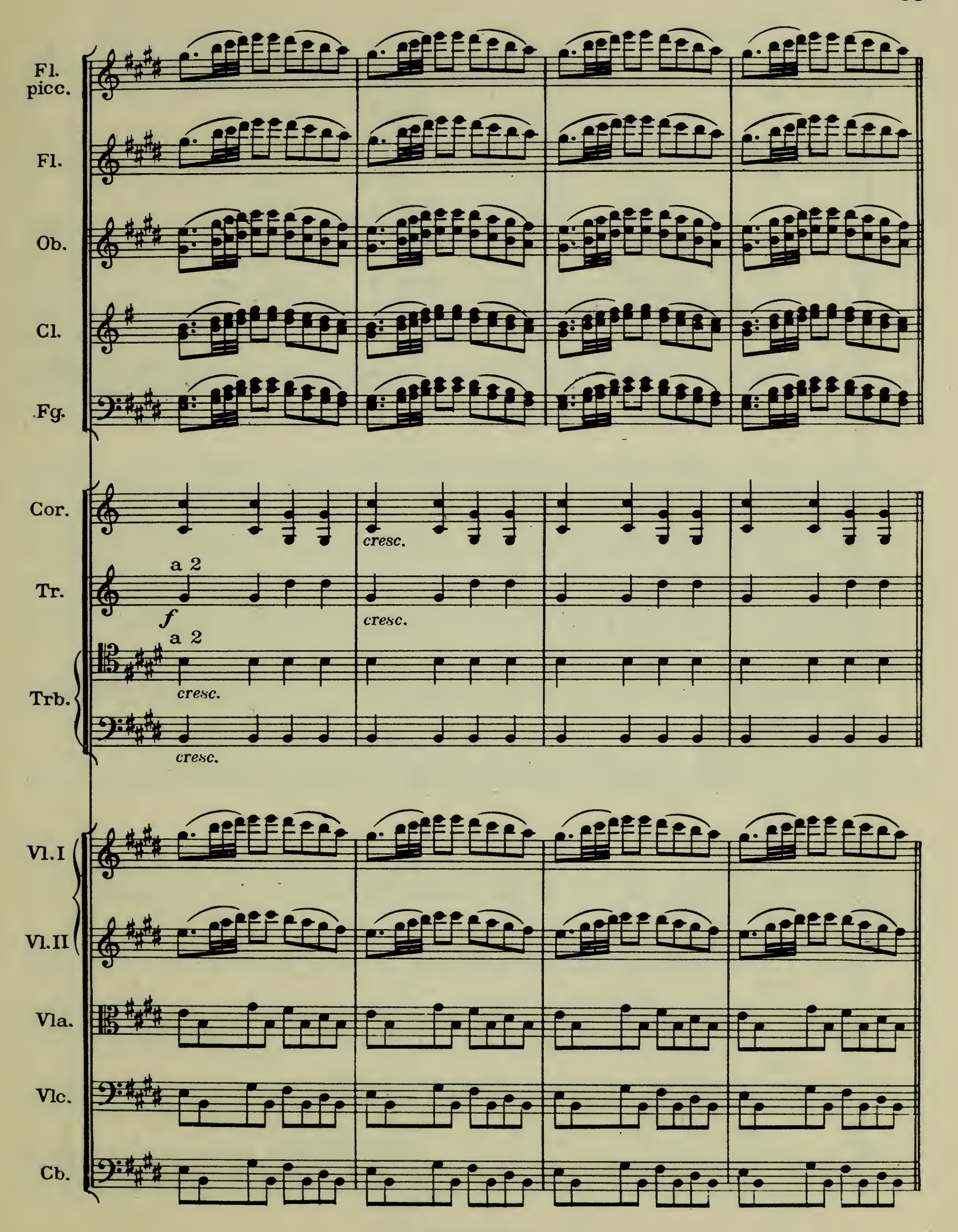

200
K
Fl. picc.
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Ob.
Cl.
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Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
dolce
pp
p
arco
pizz.
200
K

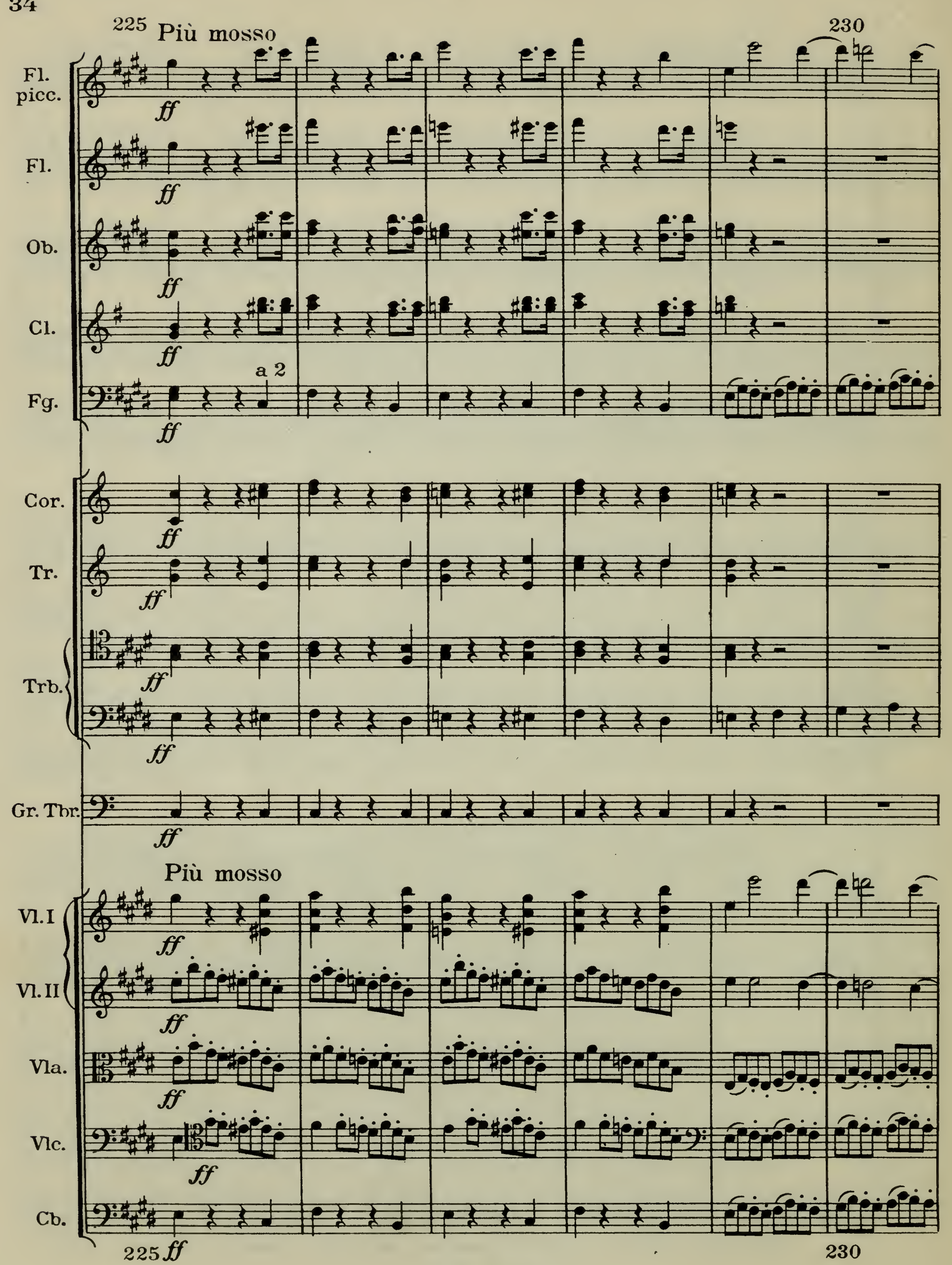

205
Fl. picc.
dolce
Fl.
dolce
Ob.
Cl.
a.2
Fg.
p
a.2
Cor.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
205

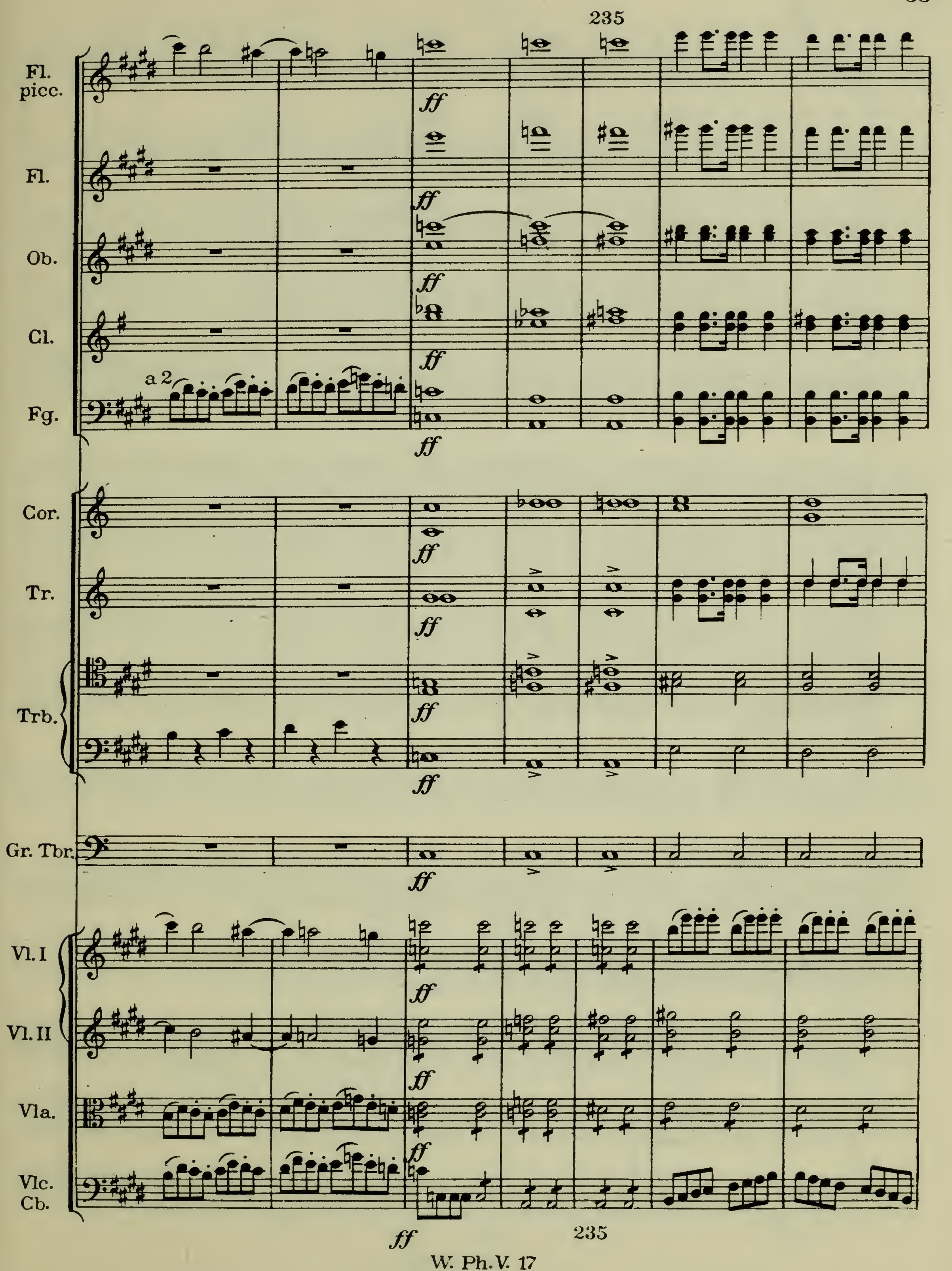

210
Fl. picc.
Fl.
Ob.
cresc.
Cl.
cresc.
a 2
Fg.
cresc.
Cor.
cresc.
a 2
Trb.
p
Vl. I
cresc. poco a poco
Vl. II
cresc. poco a poco
Vla.
cresc. poco a poco
Vlc.
cresc. poco a poco
Cb.
cresc. poco a poco
210

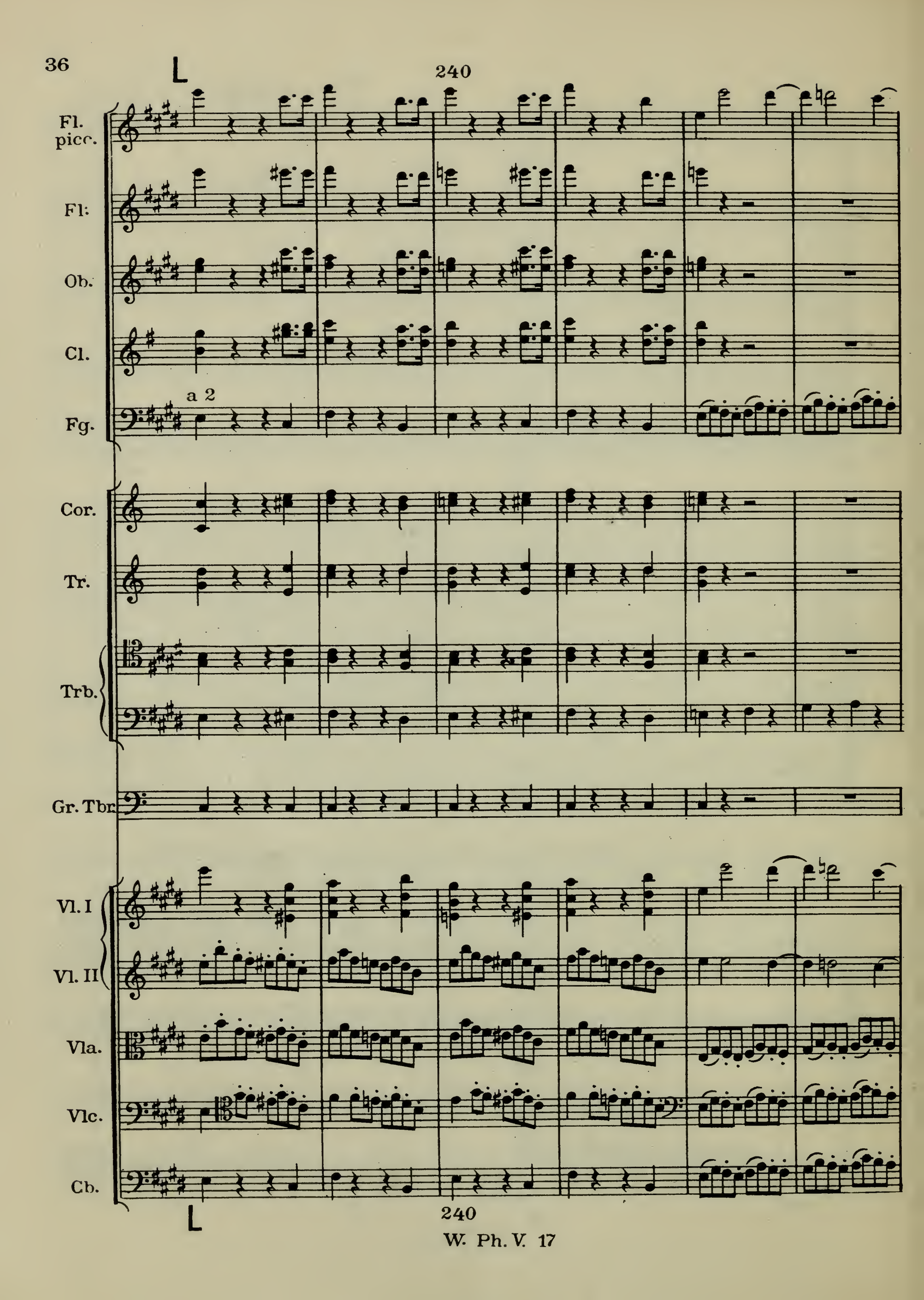

215
Fl. picc.
cresc.
Fl.
cresc.
Ob.
cresc.
Cl.
cresc.
Fg.
cresc.
Cor.
a 2
Trb.
cresc.
p cresc.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
215


220
Fl. picc.
f e sempre cresc.
Fl.
f e sempre cresc.
Ob.
f e sempre cresc.
Cl.
f e sempre cresc.
Fg.
f e sempre cresc.
Cor.
f
a 2
Trb.
f
f
Vl. I
f e sempre cresc.
Vl. II
f e sempre cresc.
Vla.
f e sempre cresc.
Vlc.
f e sempre cresc.
Cb.
f e sempre cresc.
220


Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
cresc.
a 2
Tr.
f
cresc.
a 2
Trb.
cresc.
cresc.
Vl. I
Vl. II
Vla.
Vlc.
Cb.


225
Più mosso
230
Fl. picc.
ff
Fl.
ff
Ob.
ff
Cl.
ff
a 2
Fg.
ff
Cor.
ff
Tr.
ff
Trb.
ff
ff
Gr. Tbr.
ff
Più mosso
Vl. I
ff
Vl. II
ff
Vla.
ff
Vlc.
ff
Cb.
225
ff
230


235
Fl. picc.
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Trb.
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc. Cb.
ff
235


L
240
Fl. picc.
Fl:
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Trb.
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
240
L



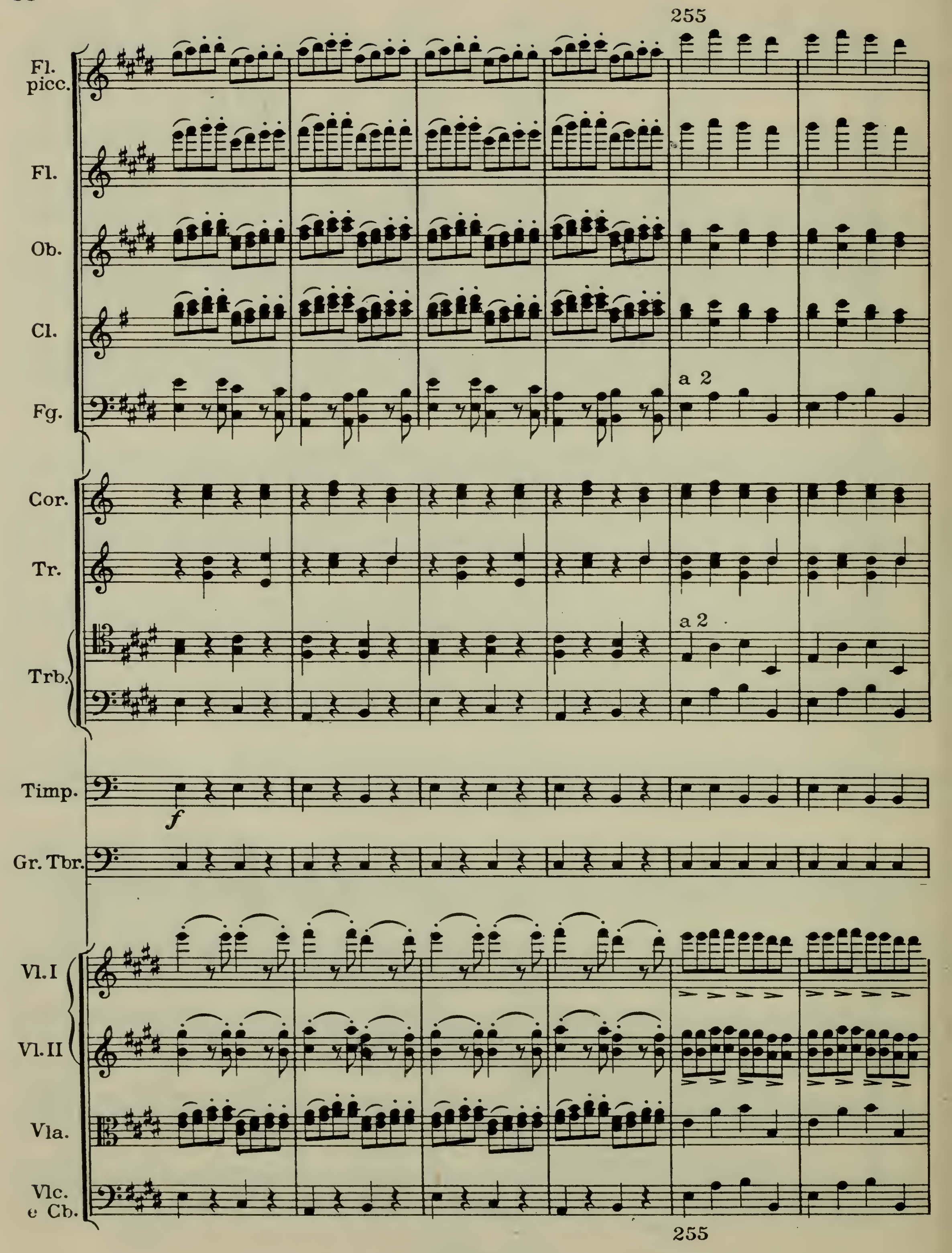
245 250

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.

a 2

ff

245 250


255
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Trb.
a 2
Timp.
f
Gr. Tbr.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
255



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